



Chamber Music Society *of* Louisville

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Chamber Music Society of Louisville 75th ANNIVERSARY SEASON 2012-2013

Presented in partnership with the
University of Louisville School of Music

Sunday, October 7, 2012 – 3:00 pm

Takács Quartet

Music of Haydn, Britten, and Dvořák

Pre-concert lecture by Dr. Douglas Shadle at 2:00 pm

Sunday, November 4, 2012 – 3:00 pm

Chicago Pro Musica with Lucy Shelton, soprano

Music of Schubert and Schoenberg

Pre-concert lecture by Dr. Jean Christensen at 2:00 pm

Sunday, February 10, 2013 – 3:00 pm

Kalichstein-Lardeo-Robinson Trio

Music of Previn, Danielpour, and Beethoven

Pre-concert lecture by Dr. Krista Wallace-Boaz at 2:00 pm

Sunday, March 17, 2013 – 3:00 pm

Pacifica Quartet with Ursula Oppens, piano

Music of Beethoven, Baker, and Ravel

Pre-concert lecture by Prof. Jack Ashworth at 2:00 pm

Sunday, April 21, 2013 – 3:00 pm

Tokyo String Quartet

Music of Mozart, Kodály, and Brahms

Pre-concert lecture by Mr. Allen Gilfert at 2:00 pm

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All Concerts are presented in Margaret Comstock Concert Hall
at the University of Louisville School of Music

All pre-concert lectures are presented in Room 130 at the
School of Music



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ELCOME



Dear Friends and Chamber Music Society Supporters,

As President of the Chamber Music Society of Louisville, I welcome you to the 75th Anniversary Season and thank you for joining us.

According to founder Gerhard Herz, one of the Chamber Music Society of Louisville's ideals from its inception was to "make no compromises, and always get the best." That has remained one of the CMS's core ideals, and any objective reviewer of our programming from its first 74 seasons would conclude that we have lived up to that mission. Current audiences may not be aware of some of the famous names that have performed with the CMS over the years: singers Ernst Haefliger, Hermann Prey, Jan De Gaetani, Maureen Forrester, and Elly Ameling; instrumentalists Jean-Pierre Rampal, Janos Starker, Richard Stolzman, Ani Kavafian, Eugene Istomin, Mieczyslaw Horszowski and Claude Frank; and chamber ensembles the Budapest String Quartet, the Juilliard String Quartet, the Guarneri String Quartet, the Emerson String Quartet, the Tokyo String Quartet, the Orpheus Chamber Orchestra, the Beaux Arts Trio, the Stuttgart Chamber Orchestra, the St. Paul Chamber Orchestra, Musica Antiqua Koln and Pomerium. See for yourself—all of the artists from the last 74 seasons are listed in this program.

Our 75th Anniversary Season has been specially designed to celebrate our milestone with appropriate flair. Although we always strive to bring in "the best," this season, with the most generous support of Commonwealth Bank & Trust and other individuals, we have been able to open the pocketbook a bit wider to engage a remarkable line-up of the world's most distinguished artists. The CMS season is book-ended by two of the most accomplished ensembles of our time—the Takács Quartet and the Tokyo String Quartet. The renowned Kalichstein-Laredo-Robinson Trio anchors the middle of the season with a performance of Beethoven's "Archduke" trio. In November, Chicago Pro Musica will perform Schubert's "Trout" Quintet and Schoenberg's groundbreaking and powerful Pierrot Lunaire (with soprano Lucy Shelton). In March, the Pacifica Quartet will perform with pianist Ursula Oppens, playing two mainstays of the chamber repertoire by Beethoven and Ravel, together with a Piano Quintet by Claude Baker, which was the work commissioned for the 50th Anniversary of the CMS in 1988. We are also working out arrangements for a special commission of a new composition from a well-known composer in honor of our 75th Season to be performed at a special concert.

We could not have programmed such a top-notch season without the generous support of Commonwealth Bank & Trust Company, which deserves our utmost gratitude. In addition, we are grateful to our perennial partner, the University of Louisville School of Music, which provides us with a venue, administrative support and artistic leadership (many of our trustees are talented music faculty members). The CMS is staffed and managed by our all-volunteer board of trustees. For these reasons, we have consistently been able to spend approximately 93% of our budget on artist fees. As with most arts groups, ticket sales typically make up less than 50% of our budget, so we rely heavily on your contributions. In addition to presenting "the best," we also strive to keep our ticket prices low. I hope that you will consider making a contribution to the CMS in honor of our 75th Season. Together we can make sure that future generations will have access to the high caliber of performances that audiences have enjoyed in Louisville since 1938.

Best regards,

Andrew M. Fleischman
President
Chamber Music Society of Louisville



1938

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UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

Good afternoon, everyone ~

The founding of the School of Music at the University of Louisville in 1932 predates the creation of the Chamber Music Society of Louisville in 1938 by only a few short years. Nonetheless, the histories of the two cultural institutions are closely linked in community history and cultural significance. At the time of their establishments neither could possibly have imagined what the future would bring to each organization, including the central roles each would play in the musical life of this community and the artistic inspiration each would provide for generations of music lovers, students, and music professionals.

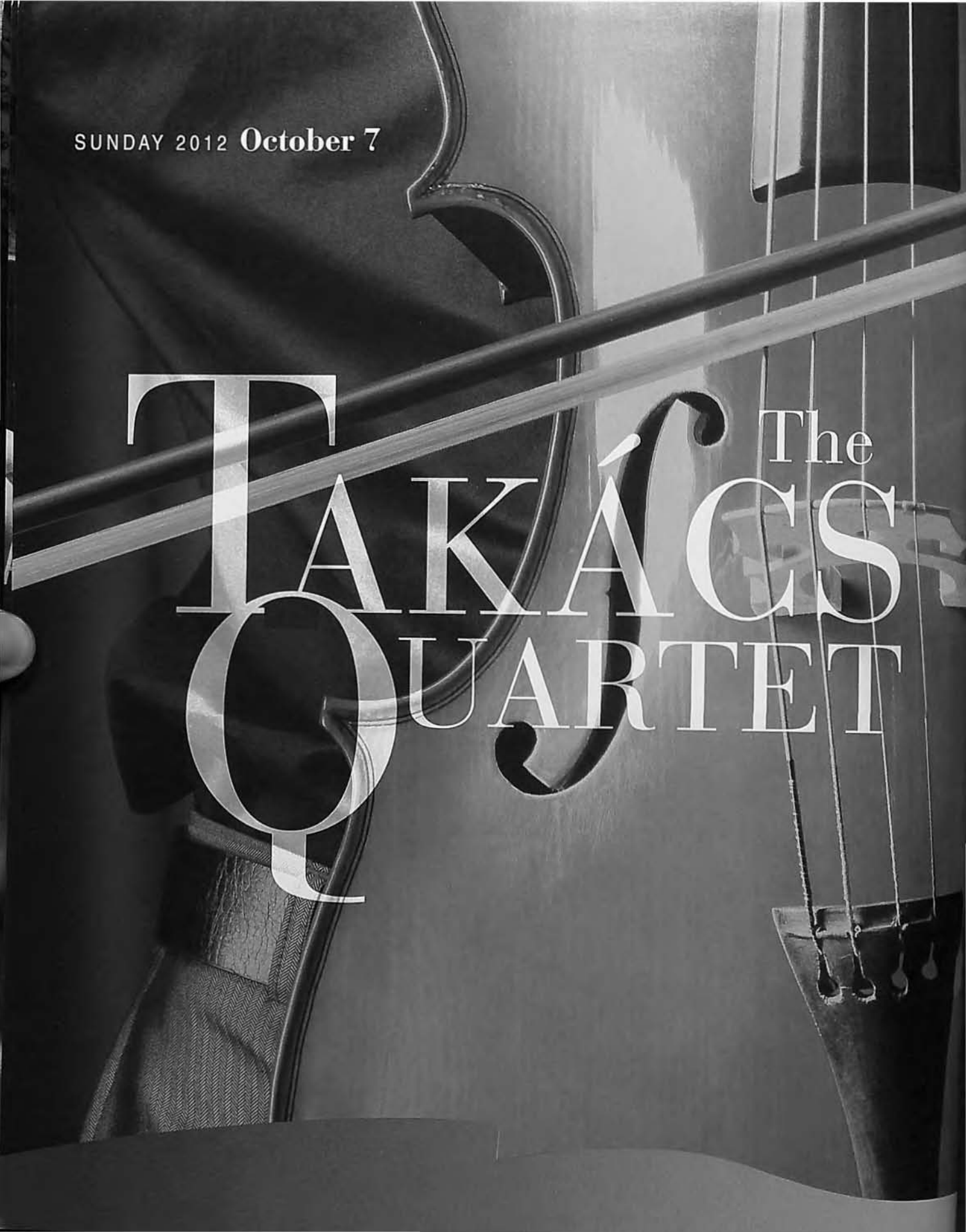
The story and success of the Chamber Music Society is rooted in the energy and commitment of people who believed in the mission and importance of presenting great and accessible chamber music for local audiences and who provided their gifts of time and treasure to support the organization. During its early history the Chamber Music Society relied on the vision and support of people whose names are legendary in the history of musical culture in Louisville; names like Morris Belknap, music dean Dwight Anderson, music faculty member Gerhard Herz, the irrepressible Emmy Smith and her friend Fanny Brandeis, who all provided leadership, financial support, and a keen understanding of the Society's critical importance to the Louisville community.

The experience of hearing live chamber music played by luminary musicians cannot be overestimated in shaping our musical sensibilities, expectations, and standards. The important legacy of the Chamber Music Society's storied past represents both a present-day and future challenge to the leadership and patrons of the Society to support high musical standards in performance and programming and to promote this special musical experience for its membership and the region.

On behalf of the School of Music and the four music deans who preceded me in their support of the Chamber Music Society, it is my pleasure to congratulate the patrons and leadership of the Society for their important support of this special musical art form in Louisville over the past seventy-five years. Moreover, with the support of the community, our school and university, I look forward to the success of the Chamber Music Society of Louisville for many years to come.

With our best wishes and most sincerely,

Christopher Doane, Ph.D.
Professor and Dean



SUNDAY 2012 **October 7**

The
TAKÁCS
QUARTET

THE TAKÁCS QUARTET**Comstock Concert Hall**

University of Louisville School of Music

This concert is generously sponsored by Theresa and John T. Bondurant in honor of past and present CMS Board Members.

String Quartet in D Major, Op. 76, No. 5 (1797)

Allegretto

Largo: Cantabile e mesto

Menuetto: Allegro

Finale: Presto

Joseph Haydn

(1732-1809)

String Quartet No. 2 in C, Op. 36 (1945)

Allegro calmo senza rigore

Vivace

Chacony: Sostenuto

Benjamin Britten

(1913-1976)

INTERMISSION

String Quartet in F Major, Op. 96 "American" (1893)

Allegro ma non troppo

Lento

Molto vivace

Finale: vivace ma non troppo

Antonin Dvořák

(1841-1904)

The Takács Quartet appears by arrangement with
Seldy Cramer Artists

THE TAKÁCS QUARTET

Edward Dusing, violin
Károly Schranz, violin
Geraldine Walther, viola
András Fejér, cello

Recognized as one of the world's great ensembles, the Grammy-nominated Takács Quartet plays with a unique blend of drama, warmth and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire.

In 2012, Gramophone announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London. Based in Boulder at the University of Colorado, the Takács Quartet performs ninety concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan and South Korea.

During the 2012-13 season, the Takács, newly-appointed as Associate Artists at Wigmore Hall in London, will present five concerts there, including the three Britten Quartets (to celebrate the composer's 100th birthday year), the two Brahms viola quintets with British violist Lawrence Power, and the Schubert Cello Quintet with American cellist Ralph Kirshbaum. The Schubert Quintet will be released on Hyperion Records in the fall of 2012. The Quartet will also tour in North America with pianists Marc-Andre Hamelin and Garrick Ohlsson, including concerts at New York's Lincoln Center.



The Takács Quartet is known for innovative programming. In 2007 it performed, with Academy Award-winning actor Philip Seymour Hoffman, "Everyman" in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikás, performing a program that explores the folk sources of Bartók's music. The Takács performed a music and poetry program on a fourteen city US tour with the poet Robert Pinsky. In 2010 the quartet collaborated with the Colorado Shakespeare Theatre and playwright David Morse in a production of "Quartet", a play set in Beethoven's later years when he was writing the A minor quartet, Opus 132.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder. They have helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. They are also Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet records for the Hyperion and Decca/London Records.

String Quartet in D Major, Op. 76, No. 5 Joseph Haydn (1732-1809)

In his discussion of Haydn's early and late string quartets, the English critic, Wilfred Mellers, concludes, "It seems as if the composer has not so much developed a technique as created a new world of thought and feeling." But, this seems to be only half of the truth, for this String Quartet in D Major, is all he says—and more: it is also innovative, intellectually engaging and witty behind its modest surface. In his commentary about Opus 76, which was to be the last set of quartets composed by Haydn (1797), Karl Geiringer, one of Haydn's early biographers, wrote, "If there were to be an appropriate motto for this series, the word *Excelsior* should have first choice. Everything here is condensed and intensified."

In the first movement, when the first section with its slight swinging motion and balanced phrases cadences without moving into another key, and the second section opens in the parallel minor mode, it appears that this might not be a movement in sonata form, but a set of variations. However, as the music continues to develop, it proves not to be so simple. Instead of continuing the gracious melodic line, the first violin, dips into its low register, and followed by the second violin and viola, rises up to into its highest register, after which, almost immediately, an energetic contrapuntal exchange develops in the middle register between second violin and viola. Then, as suddenly as a tropical storm, the first violin flashes back to its upper register. Everything points to this being a development section: sequential modulations, violins moving in opposite directions, up and down in fast-paced fragmented scales, intense "scrubbing" action in the lower strings. Then after the climax, calm is progressively restored; high registers are closed down, scale by scale, and when the lowest pitches are reached, we have the return of the major tonic and theme. Nothing prepares for the sudden change in tempo, nor anticipates the surprise of what happens next: the light swing of the *allegretto* shifts into an *allegro* and quickened pace, now "in two," with accelerating contrapuntal exchanges between all four instruments. Someone once commented that on occasion a composer provides a movement that looks backward as much as it does forward: this codetta becomes the recapitulation for the minor "variation" which now feels like it was a development.

The second movement, *Largo*, *singing and melancholy*, is remarkable for its balance of elements that, together, create a flawless entity. To begin with, Haydn has "raised the bar" with the performing requirements of tempo (very slow), meter (a very slow "two"), and key (F# Major, a key without any reference to open strings). To execute these demands as an ensemble requires

extraordinary discipline, as well as agreement and understanding. The key alone produces its own tone and tension; all by itself, it lifts expectations. The form is a marvel of concision; not a single element is extraneous to the melodic expression, the harmony, or the rhythm. Nothing mars the smooth progress, in which elements continually reflect each other; some small aspects even evoke musical ideas from the first movement. As the movement unfolds with its unique melodiousness, it strikes one as new and familiar at the same time—like a meditation.

If there were one movement in the quartet where the composer could be expected to bow to convention, it would be the dance. In what might seem like an old-fashioned move Haydn decided on a Minuet (not a Scherzo as in the past), with D Major as tonic for the Minuet and D Minor for the Trio. Moreover, the Minuet and Trio have so many small, intimate elements in common that, in spite of obvious differences, one invariably hears the Trio as a skeletal version of the Minuet. For instance, in the Trio the little turn on the high A in the violin at the end of the first section evokes not only the turn on the lower A at the end of the first section of the Minuet, but also previews the hemiola figure starting with the high A and G# at the beginning of the succeeding section. Such details make listening to the whole movement a bit of an adventure.

I hate to spoil the joke, but in the Finale Haydn outdoes himself by beginning a propulsive essay with nothing less than quick, cheerful final cadences—not one, not two, but five—before he begins the headlong plunge into the body of the movement. Again, we have a sonata form with so many effortlessly combined and recombined cross references between the melodic phrases of the first and second themes, that the movement appears seamless; every aspect is part of and contributes to the continuous whole. Even the challenge of far-afield keys in the development (Haydn reaches as far as the key of B^b Major—no less than five accidentals away from the tonic!) and the obligatory return of the final cadences at the beginning of the recapitulation are handled as though they posed no challenge.

String Quartet No. 2 in C, Opus 36 Benjamin Britten (1913-1976)

Benjamin Britten's total work list is dominated by vocal music, in particular, by opera. Though his earliest compositions include numerous pieces for chamber ensemble, his mature output comprises relatively few works in this genre and only three numbered string quartets. The second was composed in 1945, soon after he finished the scoring for *Peter Grimes*. It was premiered that November on the occasion of the 250th anniversary of Henry Purcell's death, the factor that inspired his choice of a chaconne, or "Chacony," as Purcell had it, for the finale.

Is it that the title's "in C" embodies a promise of something sparkling? Or does this optimistic sense come from the unusual opening, a progression of three sets of rising major tenths played in unison octaves, each one followed by a lengthy melodic line played in octave unison? This leisurely exposition traverses new ground. It clearly isn't an introduction—it's not drawing toward a goal, a point of departure — for it is too open-ended. Not only are there three distinct thematic ideas, with three different melodic cadences, but they build up three key areas, the tonic key of C, its dominant G, and D. Each complex adds another dimension to the possible continuations for exposition, extension and development. Furthermore, the free melodic character of the solo lines is more characteristic of Anglican chant or English folk song, than classical writing for strings.

The conclusion of the exposition is signaled by a cadenza for solo violin, the first of many short cadenza-like passages that "close off" sections throughout the quartet (most notably in the first and third movements). The exploration of the three themes proceeds separately, occasionally with one as a counter theme to another. When the development is ushered in by a dramatic cadenza for the violin that traces (*pp leggiero*) a five-and-a-half octave descent on the instrument, the principal focus comes to rest on the third theme. Eventually with repeated statements, it is condensed into a shortened motive (da_ da_ dadadadeda_). Special features are introduced segment by segment: elaborate glissandos ending in harmonics, fugato treatment of motives, short passages in which moments of *agitato* and *tranquillo* alternate, passages indulging in trills. Following the transparent structure of the exposition, the development is rather more methodical, and the recapitulation is surprisingly dense: here instead of revisiting each of the three themes one at a time, Britten merges them into one contrapuntal whole over a pedal C in the cello. The movement ends with a pensive coda with generous, leisurely pizzicato chords in the cello at the top of which can be heard a recall of the short motive from the third theme.

The second movement is a quickly-moving scherzo with sudden explosive figures. Mutes on all the instruments enhance the sense of the furtive quality that prevails throughout. Opposition of rhythmic patterns are played by the instruments in pairs: first, the second violin and viola (the "inner" voices) play strenuous and opposing arpeggios (setting up a strong 6/8 rhythm), while the cello and first violin play – in unison – a scurrying scalar tune that works in cross-rhythms against the emphatic 6/8 rhythm in the other two. A short burst of this and then the roles are reversed (arpeggios in the "outer" instruments, and tune in the "inner" ones). A central segment brings on a challenge to arrangement with vigorous unison chords followed by scurrying scales played in parallel seconds—adding a "blur" to the whole. The Trio introduces yet more "takes" on the rhythm, most notably passages in 3/4 and

2/4 in the first violin while the other instruments maintain—fast forward—their 6/8 rhythm, only shortly yielding to the first violin in a 2/4 passage before returning to their 6/8. It all is quite droll! Eventually the Scherzo (and its contrasting segment) repeats and flies off into the upper registers to end.

The last movement is a grand set of twenty-one variations that, in spite of using a title that was once used by Purcell, has little direct reference to him other than some limited details: the asymmetrical nine-measure theme, the triple meter (3/2) and the traditional rhythm of the elongated (triple-dotted) second beat. The tune, played first in unison, is modal; its overall trajectory, starting on a B^b, is C (by way of D, G, E^b, A and G).

Britten's comprehensive scheme for the movement is three sets of six variations each one "capped" by a solo cadenza, followed by a set of three more variations and a coda. Each set of variations starts with a simple exposition of the principal idea, following that with a progressively complex development. The focus of the first set is harmonic and the cadenza is played by the cello. The second set eludes the pull of the tonic and veers forcefully away from the center; it is capped by a striking cadenza for the viola. The third set of variations work on melodic ideas and is finished off by a brilliant cadenza for the first violin. The final set of three variations returns to the original tune and, restoring the tonal base, devises a final gesture that serves as the final gesture for all three movements.

Quartet No. 2 is a work that is manifestly personal. From the description above, it is clear that Britten has ignored many formal conventions in creating this work. In fact, evaluating only the more obvious details, one could say that there is hardly any traditional aspect of string quartet writing to be found in his treatment of the form, tonality, the number of movements, the balance between them, and texture, which is not to mention the numerous cadenzas and the bold deviation from the contrapuntal, conversational texture that has been so much a part of the string quartet tradition since Haydn.

Never a devoted "modernist," Britten never expected to compose atonal music. However, his "In C" begs some questions: is it really possible to convincingly compose a tonal work that stays *in* one, or *on* one key? If the whole work relates solely to one key as the central and sole source of harmony, what provides the sense of motion away from it and back? In some ways, this work posed the same challenge to the listener in 1945 as Terry Riley's *In C* of 1964.

String Quartet No. 12 in F Major, Opus 96 "The American"
Antonín Dvořák (1841-1904)

In 1892 Dvořák arrived in New York to become director of the Conservatory of Music. An eager traveler, always appreciative of the musical cultures he encountered on his journeys, Dvořák found Native American tunes and African-American plantation melodies appealing, in particular the syncopated rhythms and use of pentatonic scales, which he recognized from many European musical cultures, especially his own Czech—or Bohemian—music. While he vacationed in the summer of 1893 in Spillville, Iowa, he was inspired to compose a string quartet. The composition went easily; it took three days to sketch and it was finished in about 14 more days. The quartet was premiered on New Year's Day, 1894.

The "American" quartet reflects the relaxed circumstances of its origins. The parts add to a whole, conventions have been followed and made to work. The forms of each movement are filled out with symmetrical phrases, often stated first in one combination of instruments and then answered with the complementary set, violin and cello answered by violin and viola, for instance. Each tune, in its own way, is gratifyingly lyrical; the inspired opening of the first movement, with the deep-throated melody in the viola floating up through the murmuring tremolos in the violins, is as fresh and spirited as the opening tune in the second movement with its yearning for home, is wistful. The tunes and rhythms in the third movement literally beg to dance, and in the last movement, the breaks for brief hymn-like passages are only little pauses that momentarily halt the bustle of the themes. A special feature of the piece, came about when a scarlet tanager so irritated Dvořák with its insistent chatter that he transcribed it and incorporated it into the Scherzo movement as the second theme. Another feature is found in the Trio when the second violin plays an augmentation of the first theme of the Scherzo as the counterpoint to the new Trio theme (somewhat reminiscent of Haydn's practice in his quartet heard earlier in the program). So accessible is this quartet that it is performed to the near exclusion of the composer's other, often fine, works for chamber ensembles.

Given that Dvořák unselfconsciously drew on the melodic ideas of his native Bohemia, it's not surprising that he thought African-American plantation songs and Native American tunes should become the basis for creating a true American music, which irritated some contemporary American composers. In response, Edward MacDowell wrote: "Purely national music has no place in art, for its characteristics may be duplicated by anyone who takes

the fancy to do so . . . We have here in America been offered a pattern for an 'American national music costume' by the Bohemian Dvořák." Nevertheless, Dvořák ultimately contributed to the development of American music by encouraging early American composers to write string quartets and by inspiring Arthur Farwell to establish his Wa-Wan Press to publish the work of American composers based on Native melodies. It could also be that his insistence on using American tunes found an echo in the mid-20th century cowboy film music.

- Dr. Jean Christensen

The pre-concert lecture will be presented by Dr. Douglas Shadle of the Music History Department. Dr. Shadle's specialty is the history of American Music. The lecture, from 2-2:45 PM, will take place in room 130 in the School of Music.

SUNDAY 2012 **November 4**

CHICAGO
PROVINCIA MUSICA

with
Lucy Shelton,
Soprano

CHICAGO PRO MUSICA
with LUCY SHELTON, SOPRANO

Comstock Concert Hall
University of Louisville School of Music

Der Hirt auf dem Felsen
(The Shepherd on the Rock), D. 965 (1828)

Franz Schubert
(1797-1828)

Piano Quintet in A Major, D. 667, "Trout" (1819)

Franz Schubert

Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

INTERMISSION

Pierrot Lunaire, Op. 21 (1912)

Arnold Schoenberg
(1874-1951)

Part One

1. *Mondestrunken* (Moondrunk)
2. *Columbine*
3. *Der Dandy* (The Dandy)
4. *Eine blasse Wäscherin* (A Pallid Laundrymaid)
5. *Valse de Chopin* (Chopin Waltz)
6. *Madonna*
7. *Der kranke Mond* (The Sick Moon)

Part Two

8. *Nacht (Passacaglia)* (Night)
9. *Gebet an Pierrot* (Prayer to Pierrot)
10. *Raub* (Theft)
11. *Rote Messe* (Red Mass)
12. *Galgenlied* (Gallows Song)
13. *Enthauptung* (Beheading)
14. *Die Kreuze* (The Crosses)

Part Three

15. *Heimweh* (Homesick)
16. *Gemeinheit!* (Mean Trick)
17. *Parodie* (Parody)
18. *Der Mondfleck* (The Moonspot)
19. *Serenade*
20. *Heimfahrt (Barcarole)* (Journey Home)
21. *O Alter Duft* (O Ancient Scent)

Chicago Pro Musica is pleased to present this masterwork of the 20th century celebrating the 100th anniversary of its composition. *Pierrot Lunaire* was completed July 9, 1912 and premiered on October 16th.

CHICAGO PRO MUSICA



Mathieu Dufour, flute
and piccolo
John Bruce Yeh, clarinet
and bass clarinet
Albert Igoznikov, violin
Baird Dodge, violin
and viola
Daniel Katz, cello
Michael Hovnanian, bass
Nolan Pearson, piano

Honored with the 1986 Grammy® Award for Best New Classical Artist, the only ensemble in the history of the National Academy of Recording Arts and Sciences ever to achieve this distinction, Chicago Pro Musica has earned an international reputation for its dynamic performances of a widely varied repertory. The ensemble comprises several virtuoso musicians from the Chicago Symphony Orchestra, organized in 1979 by clarinetist John Bruce Yeh. Although their repertory ranges from the baroque to the present day, a major portion of Chicago Pro Musica concerts is devoted to introducing works by living composers and to performing twentieth-century masterpieces. They perform regularly around the United States, as well as in nationally-broadcast live studio concerts on WFMT Radio. Chicago Pro Musica's award-winning record albums and CDs for Reference Recordings feature suites from Stravinsky's *The Soldier's*

Tale and Walton's *Façaade* as well as transcriptions of works by Richard Strauss, Scriabin, and Rimsky-Korsakov. Their third recording for Reference includes *Kleine Dreigroschenmusik* (Suite from *The Threepenny Opera*) by Kurt Weill, Edgard Varèse's *Octandre*, *Music for a Farce* by Paul Bowles, and *La revue de cuisine* by Bohuslav Martin. All of these performances have been re-released by Reference Recordings on a 2CD set titled "The Medinah Sessions."

During the 2012-13 season Chicago Pro Musica makes its fourth appearance at the Louisville Chamber Music Society with a performance of Schubert's *Der Hirt auf dem Felsen* and the "Trout" Quintet, as well as Schoenberg's *Pierrot Lunaire*, in observance the work's centenary. Celebrated Soprano Lucy Shelton joins the group for this performance.

LUCY SHELTON, SOPRANO



© Beth Kelly

Winner of two Walter W. Naumburg Awards—as chamber musician as well as solo recitalist—soprano Lucy Shelton continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. Notable among her numerous world premieres are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin and James Yannatos; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Augusta Read Thomas, Bruce Adolph, Alexander Goehr, Poul Ruders, Anne Le Baron, Thomas Flaherty, Warren Benson, Stephen Albert, Lewis Spratlan and Charles Wuorinen; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley and Ned Rorem; and an opera by Robert Zuidam.

An avid chamber musician, Shelton has been a guest artist with ensembles such as the Emerson, Mendelssohn and Guarneri string quartets,

the Lincoln Center Chamber Music Society, 21st Century Consort, Speculum Musicae, Da Capo Chamber Players, Sospeso, New York New Music Ensemble, Musica Viva, Da Camera of Houston, eighth blackbird, the Nash Ensemble, Klangform Wien, Schoenberg-Asko, Ensemble Moderne and Ensemble Intercontemporain. Shelton has participated in numerous festivals including those of Aspen, Santa Fe, Tanglewood, Chamber Music Northwest, BBC Proms, Aldeburgh, Caen, Kuhmo, Togo and Salzburg.

Shelton has appeared with leading conductors such as Barenboim, Boulez, Gilbert, Knussen, Rattle, Rostropovich and Slatkin with major orchestras worldwide. Her extensive discography is on the Deutsche Grammophon, Koch International, Nonesuch, NMC, Bridge, Albany and Innova labels.

***Der Hirt auf dem Felsen* / "The Shepherd on the Rock," D.965
Franz Schubert (1797-1828)**

Schubert composed *Der Hirt auf dem Felsen*, D. 965, in the last months of his life. It was a commission from Anna Milder-Hauptmann, a highly-regarded opera singer who had expressed interest in having a work that would allow her a wide range of expression. She collaborated on choosing the text, which accounts, in part, for the dramatic tone. Schubert also included an obbligato part for clarinet, all of which contributes to the question that has been asked: is it a song, an aria or a duet? In some ways it is all of these, but first and foremost, it is a great piece of chamber music.

The first four and the last two stanzas in Schubert's text are from poetry by Wilhelm Müller (the author of texts for *Die Schöne Müllerin* and *Der Winterreise*), but the fifth and sixth stanzas are by another poet, Karl August Varnhagen von Ense (and not by Helmina von Chézy, as occasionally noted). The setting is in three sections, and reflects the shepherd's physical and emotional states. The exceptional quality of the work lies in Schubert's contrast between the portrayal of the shepherd and the immensity of nature in the first and last sections and that of the shepherd's all-consuming personal isolation in the middle section.

In the first part, the lonely shepherd, sitting high on a rock, listens as echoes of his own voice rebound from the valley below. The scene is conveyed in an initially straightforward, uncomplicated text laid out in short stanzas; the music is in the major mode, voice and clarinet echo each other. The further he sends his voice, the brighter it comes back, and greater his desire to be with his distant sweetheart. His own echoes are his only company. In the middle segment, now in minor, the text changes character with longer stanzas and longer lines. The shepherd, consumed by loneliness and desire, gives in to hopelessness and despair. But, in the final section, he returns to life, and, accompanied by the surging clarinet lines, shakes off his feelings of isolation and realizes that it is time to prepare for the coming of spring. The music returns to the major mode and the clarinet "takes it out" on a string of bubbling arpeggios.

**Quintet in A Major for Piano and Strings, Op. 114, D. 667 "Trout"
Franz Schubert (1797-1828)**

Schubert had a marvelous summer in 1819. He went on a three-month walking tour with his friend, the professional singer, Johann Michael Vogl. One of their destinations was Vogl's birthplace, Steyr, where they met Sylvester Paumgartner, an

amateur cellist and enthusiastic performer of chamber music whose group was practicing a work by Hummel. Paumgartner asked Schubert to write piece for the same unusual combination of instruments: piano and a string quartet of violin, viola, cello and double bass. Schubert's response to the was one of the most endearing pieces in the chamber music repertoire. Its nickname comes from his use of one of his earlier songs, *Die Forelle*, as the theme for the variations in the fourth movement.

In the work his treatment of the sonority is especially sensitive. Although the full resonant range in the string ensemble provided a rich foil for the piano, Schubert was cautious about overloading the bass and consequently he keeps the piano largely in the upper register where the subtle percussive quality of the instrument contrasts wonderfully with the warm, bowed lyricism of the strings. The sparkling beauty of the writing has often been attributed to the pleasure he experienced in the district that he once described as "inconceivably lovely." An altogether happy meeting of circumstances resulted in one of his most enjoyable works.

Although Schubert has chosen a classical form for his first movement, he does not follow classical standards for developing it: for him the flow of melodic ideas is more important than creating the strong tensions that are basic to a classical musical thesis. Tension most often comes from the interesting and unpredictable harmonic movement. Themes often have common features; they begin slowly with long note values and increase in movement as the note values become shorter. In the development section, Schubert makes the most of interesting harmonic relationships; starting immediately the third-related key of C Major, he eventually arrives at E^b, a key that could hardly be more distant from the home key, A Major. Varied rhythmic figures enliven the treatment of the thematic material as he works his way to the recapitulation where he begins in the unusual key of the sub-dominant—and a matter of convenience—as the rest of the movement is, for the most part, an exact transposition of the exposition and brings the movement to a close in A Major.

The transparent and calm second movement is slow and in triple meter. As in the first movement, one is captivated by the themes, varied accompaniments, and rhythms. Listening is easy: one idea passes smoothly into another. Mid-way, the movement slows and comes to a stop with a fermata in the key of G Major—and when it starts again, we are in an entirely new key, A^b Major, and Schubert repeats the first half of the movement in the new key, so that when he arrives at the end, there is again a fermata—this time back in the original key of F Major.

The Scherzo in A Major is a marvelous scamper. By this time it seems as though the piano and the strings are thoroughly

acquainted with each other and prepared for raucous trading off, occasionally measure by measure. The Trio is a gentle reply to the gaiety of the Scherzo. Both segments follow the traditional two-part dance form with the only anomaly being the chromatic maneuvering to achieve C Major (the key of the lowered third degree) instead of the dominant, E Major, at the end of the first part of the Scherzo.

In the fourth movement in D Major, the first five variations follow the two-part structure (bar form, or, aab) of the theme, which is stated in the strings. The first three variations focus on thematic ideas and as he finds new combinations of instruments, he increases the rhythmic activity. In the fourth—minor variation—perhaps recalling the sad reality of the “Trout,” the theme nearly disappears in a dramatic outburst of repeated thundering chords. The fifth variation prepares for the Allegretto finale in which Schubert introduces the ingenious darting accompaniment figure from his song that projects the image of a lively trout swimming in a stream.

A jolting “signal,” an E in bare octaves in the viola, cello and piano, opens the last movement. As in the first movement, after a number of related tunes and accompaniment figures, the dominant arrives as the second key area with a two-part second theme (strings have *their* tune and the piano has its own dotted figure). After some maneuvering through interesting harmonic changes, and an outburst in D Minor, the harmony comes to a full stop on the subdominant (D Major). Following a measure of silence comes a second “signal” pitch—just as in the very opening of the movement—but now on B, and what follows is a transposition of what has come before. Skirting the development, Schubert takes the segment that began with the octave E and just came to a stop on D Major, transposes it note for note, and finishes neatly back in the home key.

Interestingly, few commentators have anything to say about the large amount of repetition in this work. Rosen doesn't either. His comment focuses on the fact that Schubert uses a classical form, but does not follow classical precepts, that foregoing a development section in a sonata form results in a work without a dramatic conclusion in the classical sense. He then adds that to look for something the composer had no intention of supplying might result in missing the real merits of the composition. In this early and extended chamber work Schubert has no text as he has in the songs to curtail his melodic inventiveness. Here, the cumulative effect of these melodies that have many of the same qualities (but are delightfully different), together with the opportunities for large-scale sectional review, makes a virtue of unimpeded repetition.

***Pierrot lunaire*, Op. 21 (1912)
Arnold Schoenberg (1874-1951)**

Three times seven Poems

from Albert Giraud's

Pierrot lunaire

(German by Otto Erich Hartleben)

for a Speaking Voice

Piano, Flute (also Piccolo),

Clarinet (also Bass Clarinet) Violin

(also Viola) and Violoncello

(Melodramas)

by Arnold Schoenberg

op. 21

The above translation of Schoenberg's title written in his elegant handwriting on the front of the manuscript for his acknowledged masterpiece provides a starting point for a brief introduction of central issues connected with the composition. Following the German *lieder* tradition Schoenberg places the title of the text, the names of poet and translator in the foreground, above the details of the musical setting and his own name. A demonstration that the text is central to the work, Schoenberg indicates that the purpose of the music is not to illustrate the text or to provide a background for its narration. Rather, by capturing the sound of the words, the music should reveal the essence of the poems and penetrate their inner meaning. Music and the words were to be regarded on the same high spiritual level: neither one subservient to the other, but equal.

Albertine Zehme, the Viennese actress who commissioned *Pierrot lunaire*, wrote in a program note for one of her performances entitled “Why I must speak these Songs”: “The words we speak should not solely lead to mental concepts, but instead their sound should allow us to partake of their inner experience.” She suggests that to accomplish this, “We must have an unconstrained freedom of tone. None of the thousand vibrations should be denied to the expression of feeling. I demand tonal freedom, not thoughts!” Her physical sensitivities to words were not far from Schoenberg's who wrote in his diary on the day after he had begun the composition: “And I am going in an absolutely new direction. I can sense it. The sounds are here becoming practically animal like in the direct expression of sensuous and spiritual emotions. Almost as if everything were being transmitted directly.” In keeping with the spirit of the times in 1912: a “new” direction with the ideal of “direct expression” and the sensuousness of the sounds that engage him as he is working on the composition. Tones were the source of the essence of the work. He wrote once “the color means *everything*, the notes mean absolutely *nothing*.”

The singer and the composer shared a sensitivity toward text and an understanding of tone as absolute only in its fullest or greatest range of expression, or, as Zehme writes in that same note:

"For our poets and composers to communicate, we need both the tones of song as well as those of speech. My unceasing striving in search of the ultimate expressive capabilities for the 'artistic experience of tone' has taught me this fact."

In composing *Pierrot lunaire*, Schoenberg chose twenty-one poems from a collection of fifty rondels by the Belgian Symbolist poet, Albert Giraud, published in a translation by Otto Erich Hartleben. By all accounts Hartleben's work is more of a creative response to the poems than a literal translation of the text, and to that Schoenberg added another element of poetic interpretation by culling poems and ordering them in three groups, each with a quasi focal point. In the first, the association is made between Pierrot, the poet, and moonlight as the source of poetry; a series of encounters are rendered poetic, beginning with the moon and poetry and ending with martyrdom and illness. In the second group, life is dark and threatening, laughter is banished, rude actions and ambition are punished; and in the third group, nostalgia for the past, return of delight in poetry, moonlight, and mean fun act to banish sorrow.

To realize the text, Schoenberg requested an ensemble of five performers who play nine instruments (flute/piccolo, violin/viola, clarinets in A and B^b and B^b bass clarinet, cello and piano). Each of the pieces requires a different instrumentation ranging from one number that requires only solo flute (#7) to another that uses the principal eight instruments (#21). All manner of special instrumental techniques that were current in 1912 are found in the score, but the speaker is asked to do much more than that. As there are relatively few sung tones in the whole work, they are extremely important, and as isolated sung pitches among the spoken ones, they constitute an important ingredient in the large selection of ornamental vocal techniques, which include glissandos, whispering, very thin tones or tonelessness, mordents or shakes. The performer is also requested to precisely reproduce the rhythms as if singing, and to take no more freedom than that. In addition the singer is required to alter no tones when *singing*, and to differentiate that from *speaking* in which the tone is sounded but is immediately changed by either a rise or a fall in pitch, and by connecting each sound or syllable to the next one, the consonants are turned into vowels. To execute the text in Zehme's spirit, the speaker must exploit her own full range of vocal expression. Finally, she is also asked to perform the music only as written, which, according to Schoenberg's preface, embodies all the ingredients that were important to him, and no more. He explains that expressing emotions or interjecting interpretation in the performance in any way would not be adding, but ultimately would be subtracting something from the music.

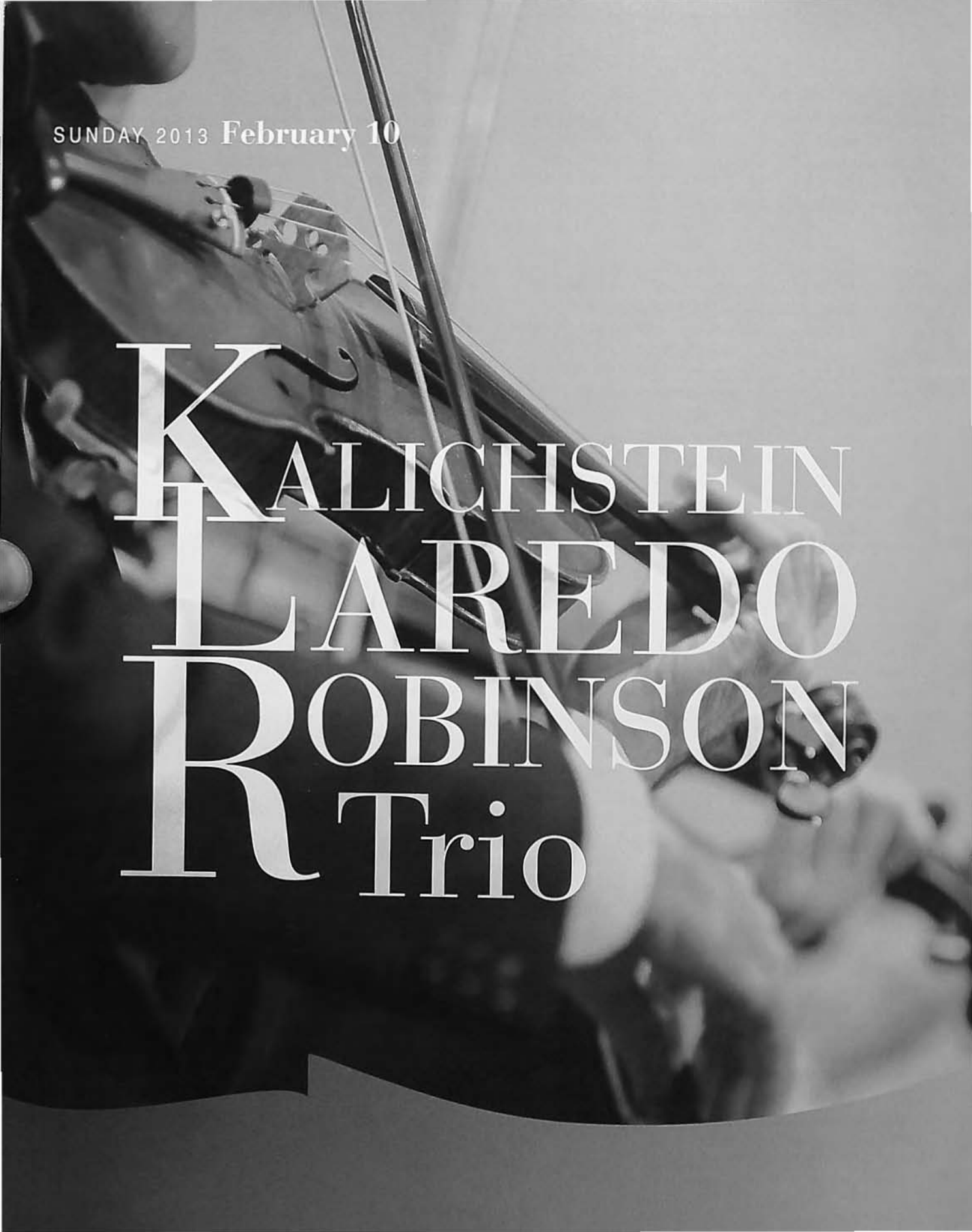
Listening to *Pierrot lunaire* is a worthy challenge. The texts are not always easy to comprehend, even when read or listened to without the added demands of the musical setting. But there are many rewards coming to the person who tries. Occasionally one is admonished to pay little attention to the poetry, either because it is so illusive that it is impenetrable, or because it is nonsense. What is true is that in his endeavor to find the musical and spiritual equivalent to the poetic inspiration, Schoenberg did pay close attention to the impact it made on his heart and mind and created a complex that, when carefully scrutinized, yields rich rewards on many levels, some of which are immediately perceived, while others emerge only after numerous encounters. In the end, it is wise to take Schoenberg at his word, and let the particular sound of the setting of individual poem be the guide to the essential meaning of the symbiosis of text and music that is more than the sum of the parts.

- Dr. Jean Christensen

Dr. Jean Christensen will present the pre-concert lecture in room 130, School of Music, between 2 and 2:45 PM. The subject of Dr. Christensen's dissertation was Schoenberg's oratorio, *Die Jakobsleiter*.

Special *Pierrot lunaire* Workshop, October 27

Under the direction of Dr. Christensen, graduate students at the School of Music will present a special workshop on Saturday, October 27 starting at 3 PM in the Green Room of the School of Music. Ermir Bejo (composition), Hong-da Chin (flute), Claire Divizio (voice) and Kaylyn Kinder (music history) will introduce, discuss and demonstrate specific aspects of Schoenberg's masterwork, *Pierrot lunaire*. By addressing some special qualities of the work, the participants aspire to stimulate a responsive experience for listeners. The session is expected to finish approximately at 4:30, and is open to the public.



SUNDAY 2013 February 10

KALICHSTEIN
LAREDO
ROBINSON
R Trio

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Comstock Concert Hall

University of Louisville School of Music

This concert is generously sponsored
by Paula and Frank Harshaw in honor of
Theresa and John T. Bondurant.

Trio No. 2 (2012)*

Tempo I

Slowly

Fast: Dotted Quarter Note = 116

André Previn

(b. 1929)

Commissioned by Music Accord for The Kalichstein-Laredo-Robinson Trio

A Child's Reliquary (2000)*

Moderato, un poco misterioso

Vivace e leggiero

Adagietto

Richard Danielpour

(b. 1956)

Commissioned by Hancher Auditorium/University of Iowa and
Tisch Center for the Arts of the 92nd Street Y

INTERMISSION

Trio in B-flat Major, Op. 97, "Archduke" (1811)

Allegro moderato

Scherzo: Allegro

Andante cantabile, ma pero con moto –

Poco piu adagio

Allegro moderato - Presto

Ludwig van Beethoven

(1770-1827)

*First presentation for the Chamber Music Society

The Kalichstein-Laredo-Robinson Trio is represented by
Frank Salomon Associates
121 W. 27th Street, Suite 703, New York, NY 10001

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Joseph Kalichstein, piano

Jaime Laredo, violin

Sharon Robinson, cello

After thirty-five years of success the world over, including many award-winning recordings and newly commissioned works, the Kalichstein-Laredo-Robinson Trio continues to dazzle audiences and critics alike with their performances. Since making their debut at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson have set the standard for performance of piano trio literature. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally-acclaimed soloists while making annual appearances at many of the world's major concert halls, commissioning spectacular new works, and maintaining an active recording agenda.

The Kalichstein-Laredo-Robinson Trio has enjoyed a steady stream of honors and tributes over the years.

They were awarded Musical America's 2002 Ensemble of the Year and the first annual Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music. They have served as Chamber Ensemble-in-Residence at the Kennedy Center since the 2003-04 season and in 2003, the Chamber Music Society of Detroit established the Kalichstein-Laredo-Robinson International Trio Award (KLRITA) in honor of the Trio's contribution to chamber music.

Each Trio member also maintains an active solo performance and teaching career. Jaime Laredo and Sharon Robinson joined the faculty of the Indiana University Jacobs School of Music in 2005, while Joseph Kalichstein continues as a long-revered teacher at the Juilliard School of Music.



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The Kalichstein-Laredo-Robinson Trio records for Bridge, Koch, Chandos, MCA Classics, Moss Music and Dorian Records.

Trio No. 2

André Previn (b. 1929)

André George Previn, Knight of the British Empire, who was born in Berlin, is a German-American pianist, conductor, and composer. In 1939, to escape the Nazi regime in Germany, Previn's family emigrated and settled in Los Angeles. He became a naturalized citizen and graduated from Beverly Hills High School in 1946. A versatile musician, he has had an amazing career. In the 1950s and early 1960s, he was active as a jazz pianist, composer, and arranger of film scores. In an interview he once mentioned that he enjoys composing, but he that regards himself to be more of a performing musician. As a jazz pianist he is known for his interpretation of mid-century songwriters (Jerome Kern, Frederick Loewe, Vernon Duke and Harold Arlen) and he recorded with Dinah Shore, Doris Day, and Julie Andrews. His adaptation of important scores for film include *Porgy and Bess*, *Gigi*, *My Fair Lady*, and he composed original scores for *Long Day's Journey Into Night*, *Elmer Gantry*, *Two for the Seesaw*, and *Designing Woman*, among others. In the later 60s, he developed a career as conductor and music director, first succeeding Sir John Barbirolli as conductor of the Houston Symphony Orchestra, then successively he became conductor of the London Symphony Orchestra, the Pittsburgh Symphony Orchestra, and the Royal Philharmonic Orchestra in London. His last position was with the Los Angeles Philharmonic. He has recorded many works with these ensembles, not only as a conductor, but also as solo pianist.

Previn's catalogue shows that his compositions of contemporary classical music began in earnest in the early 1990s. Since then his production has been prodigious and includes works for soloists, symphony orchestra and chamber ensembles, vocal music, and two operas. The Trio No. 2 for violin, violoncello, and piano was commissioned for the Kalichstein-Laredo-Robinson Trio and premiered in New York in 2012. While the three movements follow the standard outline of fast (or moderato)-slow-fast the composer has not really adopted classical forms; rather, the formal structures are created by juxtaposing freely-composed segments with segments that are fundamentally variations, much like the series of "choruses" typical of jazz form. We might not be wrong in comparing these variations to jazz improvisations.

The first movement opens with a rather extensive introduction encompassing about 50 measures, a third of the movement. Previn explores all possible combinations of the instruments: solo passages, duets and full ensemble. While musical ideas are formed phrases of standard lengths, the basically tonal orientation is obscured by modality and complex dissonant chords. The introduction begins and ends in C Major, and then moves into the body of the movement where increasing complexity and drama

are developed in a series of variations on a 12-measure theme. Frequent meter changes underlie large phrases that flow freely without any regular accentuation. Seven variations cover a range of textures; some are simple and sort of "bluesy" or "folksy," others more driving and excited in a style somewhat reminiscent of Shostakovich. Previn is an eclectic composer open to influences and we are reminded of cadences, harmonies and textures identified with American composers-Copland, Barber, and even, very exceptionally, Ives. The last variation gives way to an extended cadence before the movement settles quietly on F Minor.

The second movement opens with a long passage for solo cello, a 12-measure thematic idea that is extended as the cello is joined by the violin. The subsequent statement of the initial theme in the piano seems to presuppose that this movement will also be a series of choruses, but in the central section, dramatic figuration and harmonic complexity intrude and a new shape develops. Eventually calm is restored and the movement concludes with a dramatic coda that explores complex harmonic structures. The movement ends, somewhat hesitantly, in C Major.

The third movement is full of syncopations, fast dotted figures and virtuosic passages that involve quick and demanding trade-offs between the instruments. Quite unexpectedly along the way, it turns into a waltz with clever syncopated alterations of the triple meter—quite in the spirit of a jazz waltz. Eventually phrases from the opening measures return and the movement heads toward the final cadence on a bright C Major chord. Throughout the work, there are bits and pieces that, broadly speaking, reference popular idioms, in particular film music, jazz or Broadway. It isn't a far stretch to identify the composer of the film score of *Two For the Seesaw* from 1962 with the composer of this Trio, composed 50 years later. As Previn says of himself, he is no "postmodern" composer trying to "create new kinds of aesthetic experiences."

A Child's Reliquary

Richard Danielpour (b. 1956)

Richard Danielpour, who is of Persian-Jewish heritage, received his training at the New England Conservatory and The Juilliard School of Music. He is presently on the faculty of the Curtis Institute of Music and the Manhattan School of Music. Praised for his "distinctive American voice" and "optimism," he has received many awards, among them a Guggenheim Foundation Fellowship, a Charles Ives Fellowship and a Lifetime Achievement Award from the American Academy of Arts and Letters. Pivotal composers whose music has influenced him include the Americans Copland, Bernstein, and Barber, and the Englishman Benjamin Britten.

According to his biography, Danielpour's early work was impacted by the then-current modern compositional techniques—serialism, in particular. At the end of the 1990s he began to adopt a more accessible style warming to the use of triadic harmony and the inclusion of elements from contemporary music culture: pop, rock, and jazz. Most recently he has begun to explore the rich resources of his own Persian heritage. His extensive catalog includes compositions for chamber orchestra, three symphonies, four piano concertos, the ballet *Anima mundi* (1995), and the opera, *Margaret Garner* (composed in collaboration with Toni Morrison). As of 2009 he had composed six string quartets. *A Child's Reliquary* was revised as a Double Concerto for Violin, Cello and Orchestra, *In the Arms of the Beloved*.

In the three movements of *A Child's Reliquary*, Danielpour frequently treats strings and piano rather independently, contrasting the melodic lyricism of the strings with the chordal sonorities of the piano. In the opening, slowly-rising octaves and chords in the piano, evoking bells, envelop the two-part texture in the strings. Played with harmonics, the appealing folk-like or chorale-like melodies with their falling melodic lines seem at first a bit out of focus, but they return in many guises throughout the first and last movements. The rondo-like form of the movement is more or less defined by this melodic component. The falling lines that pervade the sonority reflect a sense of grief, while in the middle section flashes of brief, helpless rage hint at abiding anguish.

The extended second movement is the longest and most complex one. Essentially a study of rhythmic potential in 6/8, and sometimes 3/4, meter it requires virtuoso technique from the ensemble, individually and as a whole. The instruments trade off all manner of energetic display; rushing scales, heavy and fleet chords, flashing figures rush energetically through measures of 6/8 with its eighth notes (and sixteenths) in every conceivable combination: accented, syncopated, detached or joined in loping melodic figures. Only two passages, marked *Andante Cantabile*—in essence a Satie-inspired waltz—briefly slow the headlong rush. The first appearance comes rather early, the second one, now varied and extended, only manages to slow the action before the last culminating segment. Topped by a fast waltz with strong swinging syncopations, this conclusion gives way, section by section, to a step-wise reduction of the forward motion. The movement ends with four bars of a ruminating C Minor chord enriched with a minor 9th and 11th.

Restoring the contemplative mode of the first, the last movement returns to the folk-like tune in the strings and the bell-like octaves and chords in the piano, but at first and for a while, the instruments are quite isolated from each other. As the lines continue to fall, they become more extended, and as some hesitate and shadowy references gradually emerge they approach a refrain

that can be recognized as Brahms's lullaby. (See composer's note below.) Resignation turns to a kind of strained acceptance and only a brief momentary flash of large chords disrupt the progress to the extended final cadence.

Notes for *A Child's Reliquary*:

I know of nothing more tragic or heartbreaking than the death of a child. The inspiration for *A Child's Reliquary* (Piano Trio) came from the untimely and tragic death of Cole Carsan St. Clair, the 18-month-old son of Carl and Susan St. Clair. The work was intended as a kind of *Kindertotenlieder* without words—and everything in the piece, including references to the Brahms Cradle Song—relates to its initial inspiration. Work on *A Child's Reliquary* began on August 19, 1999, and was completed on September 17th of the same year. The work was written expressly for Jaime Laredo, Sharon Robinson, and Joseph Kalichstein and is dedicated to the memory of Cole Carsan St. Clair.

- Richard Danielpour

Piano Trio in B^b Major, Op. 97, "Archduke" Ludwig van Beethoven (1770-1827)

In 1803 or 1804, Beethoven met Archduke Rudolf of Austria, member of the House of Habsburg-Lorraine, who became closely associated with the composer with whom he studied piano and composition. He was Beethoven's only composition student and became his most important patron when he arranged for an annuity for the composer in 1809, after having extracted a promise from him to never move away from Vienna. In addition to the Trio, op. 97, Beethoven dedicated ten works to the Archduke, including some of the most exceptional ones: the "Les Adieux" and *Hammerklavier* Sonatas, the Fourth and Fifth ("Emperor") Piano Concertos, the Violin Sonata, Op. 96, the *Missa Solemnis* and the *Grosse Fuge*.

Composed in 1811, "The Archduke" Trio is the last and the most expansive of Beethoven's seven Piano Trios. The opening theme of the first movement in the piano is a full eight measures, and its leisurely unfolding and initial treatment of the phrase, sets the mood for the whole work. Following the first statement of the theme alone in the piano, the violin and cello enter and extend it another five measures. The cadence of this extension is the signal to begin the consequent phrase, a repeat of the eight-measure theme in the strings, now extended twelve measures in the piano. When it ends in a cadence, it is still in the tonic key. With these

expanded thematic statements, this exposition of the principal musical idea, in which the piano and strings share equally, constitutes a definite point of departure from the norm for the opening, with consequences for the entire work. After this, throughout the whole movement, Beethoven takes every opportunity to enlarge the dimensions of the form, for instance, when he establishes the new key (G Major). In spite of the grand scope of the movement, the actual amount of thematic material is, however, quite limited. The first theme is repeatedly brought back, even in the middle of the second theme, by piano and strings in an alternating pattern. The drive to the cadence takes the closing theme through alternating duplets and triplets, then in a second repeat of the passage in triplets Beethoven introduces a succession of long trills played in octaves by both hands in the piano. Note that these are not the first trills in the piece, but the ones earlier have decorated individual notes; these trills are harbingers of details to come.

The development is a fascinating mix of extended play with motives derived from the first theme, which he treats one at a time. As a whole, the section has a symphonic character in its intense drama that builds, falls back, thins out, and builds to another climax. The whole development is laced with scales in all the instruments—singly and doubled, in thirds or sixths, running up and down, now in the same and then in the opposite directions—and more trills in the piano. With the last extended trill in the piano the development comes to an end, and, ushering in the recapitulation, it is much like one would expect at the end of a cadenza passage in a concerto. It is all quite exciting, and though the strings are challenged, as always with Beethoven, here it is the pianist who has to be the virtuoso. The recapitulation is both a study of condensation and of elaboration; Beethoven removes about twenty measures from the repeat of the exposition, but adds an extended coda of about the same length.

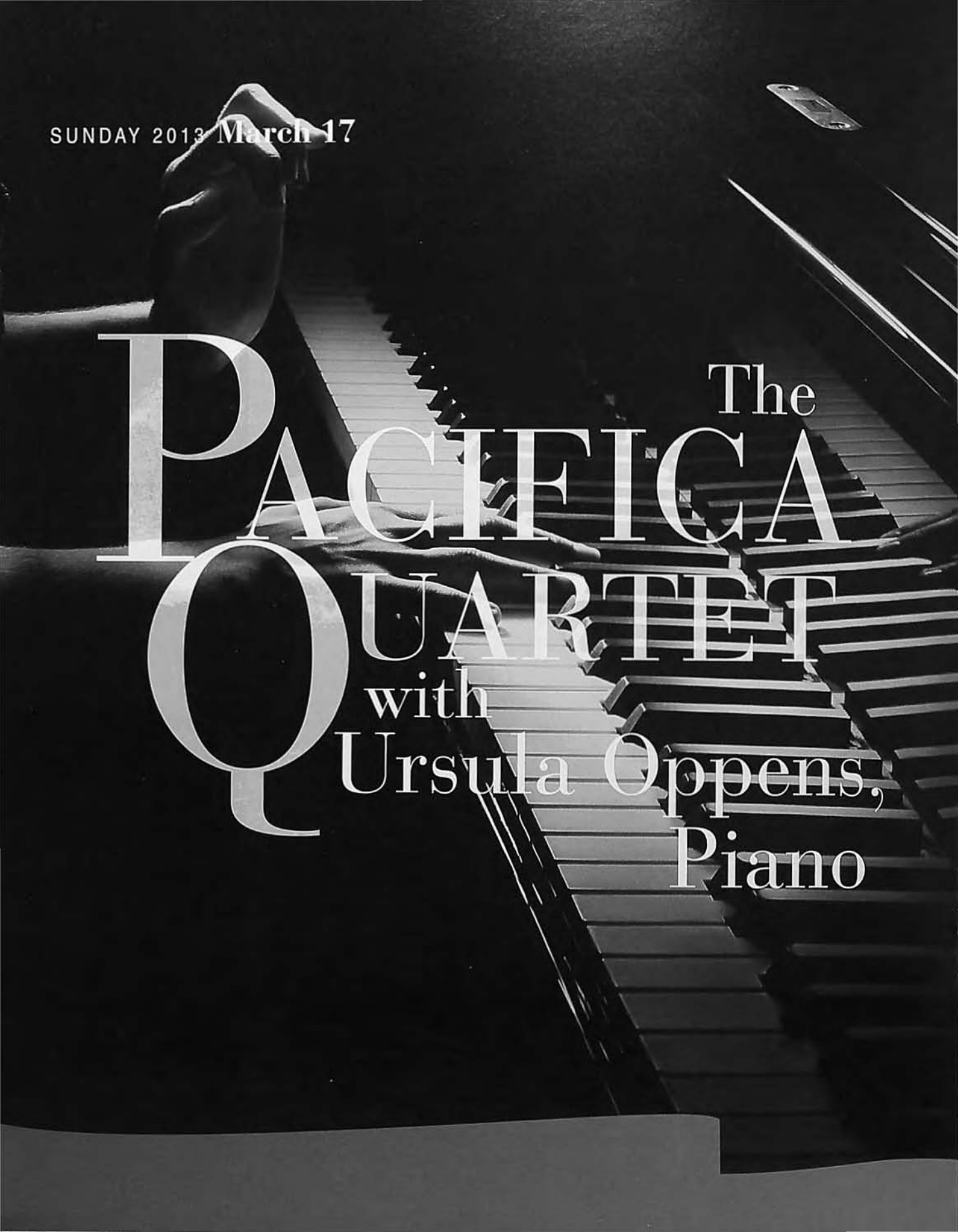
In the second movement Beethoven is deadly serious about carrying out musical jokes. The Scherzo begins with the strings alone with a downbeat that seems as though it should be an upbeat—the rhythmic pattern misplaces the downbeat. This is only the beginning of subtle fun that develops throughout. But not limiting himself to rhythmic gimmicks, in the Trio he begins with a playful unwinding of a chromatic line, so that it seems to start in the key of the parallel minor, not its actual key of D^b Major, a fact that is eventually revealed. Not to give up too soon, eventually he launches into a waltz—an exuberant one at that—so much so that one almost forgets the Scherzo, when, without a pause, and before the Trio has completely wound down, it jumps back in.

The third movement is a theme and variations, this time in the third-related key of D Major, far enough away from the home tonic to create a small surprise. The theme comprises two long eight-measure phrases, the first played once by the piano alone, and then is played again by all three instruments before continuing on to the answering, eight-measure phrase. There are only four variations in which Beethoven focuses on the melodic and rhythmic, rather than the harmonic possibilities for development. Like in the first movement, as the variations proceed, the rhythmic character speeds up progressively; breaking up the melodic fabric, less substitutes for more. However, with the fourth variation, we return to the quarter and eighth notes of the theme; and the theme returns to the piano with effective, restrained, ornaments, while the strings almost give it a by-pass. But then the coda returns the theme to the strings, and supported by unwavering triplets in the piano, they carry it to the end of the movement.

Without a pause, the fourth movement begins with a little jolt, and races quite unbridled through an extensive excursion, a full rondo in which the pianist gets a complete workout. There is no question at this point that one of the main elements of elaboration in the work is unapologetic virtuosity. The character of the writing is as pianistic as it would be for a concerto, and the style of the composition has numerous interesting elements that come from the concerto. It's true of the whole work: from the opening with the solo piano, the trills and the pianistic runs in the first movement, and the waltz in the Trio, to the point in the last movement, when, under a long, sustained trill in the piano, the strings restore the tonic and the whole ensemble hurls its way to the final cadence. The effect is a bit like being lost in the dark—with the coming of light you see that you are back on the right track.

- Dr. Jean Christensen

The pre-concert lecture will be given by Dr. Krista Wallace-Boaz, an accomplished performer of chamber music and member of the piano faculty at the School of Music. The presentation will last from 2-2:45 PM in room 130.



SUNDAY 2013 March 17

The
PACIFICA
QUARTET
with
Ursula Oppens,
Piano

THE PACIFICA QUARTET WITH
URSULA OPPENS, PIANO

Comstock Concert Hall

University of Louisville School of Music

This concert is generously sponsored
by Ms. Edith S. Bingham

String Quartet in F Major, Op. 135 (1826)

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefasste Entschluss:

Muss es sein? Es muss sein! Es muss sein!

Grave, ma non troppo tratto; Allegro

Ludwig van Beethoven

(1770-1827)

Tableaux Funebres for Piano Quintet (rev. 2003)

I. Summer

II. Autumn

III. Winter

IV. Spring

Claude Baker

(b. 1948)

Tableaux Funebres was commissioned by the Chamber Music Society for its 50th Anniversary
in 1988 and dedicated to the memory of Nelson Keyes

INTERMISSION

Quatour a cordes (1903)

Allegro moderato: Très doux

Assez vif: Très rythmé

Très lent

Vif et agité

Maurice Ravel

(1875-1937)

The Pacifica Quartet is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Ursula Oppens is represented by Colbert Artists Management, Inc.
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THE PACIFICA QUARTET



Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Varnos, cello

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, the Grammy Award-winning Pacifica Quartet tours extensively throughout the United States, Europe, Asia, and Australia. Shortly after its 1994 formation in California, the Pacifica Quartet won top prizes in the music world's most prestigious competitions, including the 1998 Naumburg Prize. The Quartet has since received many honors, including being appointed quartet-in-residence at the Metropolitan Museum of Art, a position held for 43 years by the Guarneri String Quartet.

In 2002 and 2003 the Pacifica Quartet won wide acclaim for the first single-concert performances of Elliott Carter's complete five-quartet cycle: *The New York Times* called the accomplishment "brilliant" and "astounding," and the *Chicago Tribune* praised the Quartet's "astonishing talent, energy, and dedication." In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and

the appointment to Lincoln Center's CMS Two. In 2006 the Pacifica was awarded a prestigious Avery Fisher Career Grant, becoming only the second chamber ensemble so honored in the Grant's long history. Also in 2006 the Quartet was featured on the cover of Gramophone and heralded as one of "five new quartets you should know about," the only American quartet to make the list. More recently, the Pacifica's recording of Carter's Quartets Nos. 1 and 5 won the 2009 Grammy Award for Best Chamber Music Performance.

The members of the Pacifica Quartet were appointed to the faculty of the University of Illinois in 2003 and serve as quartet-in-residence. They are also resident performing artists at the University of Chicago.

For more information, please visit www.pacificaquartet.com.

URSULA OPENS, PIANO



Ursula Oppens is equally committed to programming traditional and contemporary repertoire. She has performed with many of the world's major orchestras, including the New York and Los Angeles philharmonics, the Boston Symphony Orchestra, the American Composers Orchestra and the orchestras of Chicago, Cleveland and San Francisco. Abroad, she has appeared with such ensembles as the Berlin Symphony, Orchestre de la Suisse Romande, the Deutsche Symphonie and the London Philharmonic Orchestra. Oppens is an avid chamber musician and has performed with the Arditti, Juilliard and Pacifica quartets, among others. A three-time Grammy nominee, Oppens has over the years premiered works by such leading composers as Luciano Berio, William Bolcom, Elliott Carter, John Corigliano, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, Gyorgy Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Joan Tower, Amy Williams,

Christian Wolff and Charles Wuorinen. After 14 years as the John Evans Distinguished Professor of Music at Northwestern University, Ms. Oppens is now a Distinguished Professor on the faculty of the Conservatory of Music at Brooklyn College and the CUNY Graduate Center.

String Quartet in F Major, Op. 135
Ludwig van Beethoven (1770-1827)

Beethoven's last string quartet has been controversial. Some critics regard it as technically competent, but less imaginative than the four that preceded it. Others appreciate its concise exposition, quirky humor and sublime third movement. What is the controversy? Briefly, the four quartets that preceded Opus 135 are extraordinary challenges to classical style, but with Opus 135 Beethoven changed directions, had even "come to his senses." The four movements of this work do not continue the challenge.

The year was 1826, Beethoven was not well and his personal life was in disarray, but by mid-year he completed the C# Minor Quartet, Opus 131, and by mid-September, the F Major Quartet, Opus 135. Opus 131 is extraordinarily diverse and Opus 135 evokes the artistic ideas of the past, specifically those of Haydn and Mozart. Kerman writes, "it is absurd to make excuses for the last quartet, for its un-Faustian tranquillity and relaxation," and he agrees that Beethoven was only doing what he periodically had done throughout his creative life.

A surprising number of musical ideas are used in the first movement sonata and the conversational mode encourages a range of compatible ideas, if not necessarily related ones. One subject leads unselfconsciously to the next one; each voice is the equal of the others. The exchange begins abruptly with the viola's impertinent motive and continues nonstop through the first eight measures. When it does stop, the consequent that materializes is a surprising "answer" to the antecedent, one of entirely different "character": five measures of straight quarter notes, played in unison, "change the subject." The new configurations that follow resume the conversation for some time before finally entering the new key area. In spite of the number of musical ideas, the movement remains concise and well-proportioned throughout.

The Vivace is a finely-wrought Scherzo and Trio, a mocking contrapuntal rush. The three beats in the measure are divided among the instruments making it a delightful mesh of cross rhythms: first the viola and cello have patterns that emphasize the measure, and both violins have syncopated, but different patterns. Then the set-up is inverted until an inexplicably rude low unison Eb interrupts the on-going motion and repeats itself. When it has faded away, the motion resumes with more contrapuntal ingenuity.

The Trio takes off in a rush. It is both longer and more eventful than the Scherzo: repeated notes, rising scales, and a little five-note figure rush through an unusual succession of keys, getting more and more out of kilter until it hits a rut in the key of A Major. Here a diabolic wild dance in the first violin carries on

over the repetition of the five-note motive (played 51 times!) until, exhausted, it sinks down through three octaves. There is a quick reorientation to F Major, and, with no pause, the Scherzo returns. A very short coda in F Major reaffirms the end.

A single low note in the viola connects the F Major tonality of the first two movements with the darkly beautiful D^b Major of the slow set of variations. Compact and short, the whole movement covers less than two pages of a miniature score, but Beethoven's marginal note in his sketches, "*Süsse Ruhegesang oder Friedensgesang*" ("Sweet song of rest or peace") acknowledges its singular value. The eight-measure theme flows out of the build-up of the tonic chord in the first two measures. At first, it moves stepwise, then slowly and serenely, it rises higher phrase after phrase, and culminates in a sweeping arch. The first variation continues the gentle movement, with added chromatic touches and dynamic accents. The third variation moves to the parallel minor for slower block chords and phrases; broken rhythms obscure the theme and it is now heard only in the overall design of the gentle rise and sweeping arch. The last two variations restore the major mode, first with the eighth notes of the original phrases, then with flowing sixteenth notes. A quiet final statement only preserves the harmonic outline of the theme. This series of variations is less about a specific melody than about its arching shape and emotional range. Rosen points out that the move away from the tonic (the little step into E Major in the minor variation) is significant enough to require resolution. Although Beethoven never leaves the tonic, he succeeds in creating harmonic tension that must be resolved in the end as in classical style.

In an unusual move, Beethoven added an annotation something like a motto, at the top of the last movement: "DER SCHWERGEFASSTE ENTSCHLUSS" ("The difficult decision"). Below that, he noted two musical motives. The first, marked Grave, is in the bass clef, in 3/2, and in a key without accidentals: a three-note motive is underscored with the words: *Muss es sein?* "Must it be?" Next follows an Allegro, in the treble clef, F Major key signature, and 2/2 meter, and another three-note motive underscored with the words: *Es muss sein!* "It must be!" And to be sure, he repeats: *Es muss sein!* The first motive dips a minor third, then rises a major third—as in a question. In contrast, *Es muss sein* rises a minor third and falls a perfect fourth. It is most definitive: "It must be!"

This "motto" will always be enigmatic—though some explanatory biographical clues exist: when Beethoven refused to lend the parts for Opus 130 to a certain musician until he had paid his subscription dues, the fellow muttered "Wenn es sein muss!" Subsequently, Beethoven took this and his own answer, "Es muss sein!" and composed a silly canon. Then later he started the last movement of the quartet with this Grave introduction to the Allegro Finale. Whether or not the motto has existential import beyond

the challenge of composing the work, it seems not completely out of line to assume that Beethoven considered the composition of the Finale to be something of a serious chore. A difficult decision, indeed.

The Grave introduction, with its numerous iterations of "*Muss es sein?*" is not left completely behind when the Allegro takes shape, but, underscored by tremolos and serious harmonic color, it returns at the head of the recapitulation. The numerous statements of the main motive, "*Es muss sein!*" and other subsidiary ones, including march-like themes are handled with contrapuntal finesse. Beethoven's last essay in the genre rises to the challenge of taking on the spirit of Haydn and Mozart, but with touches that could hardly have been written much before 1826.

Tableaux Funébres (1988/2003)

Claude Baker (b. 1948)

Claude Baker is currently Professor of Composition in the School of Music at Indiana University, Bloomington. He has also served on the faculties of the University of Georgia, the University of Louisville School of Music, and as a Visiting Professor at the Eastman School of Music. At the beginning of the 1991-92 concert season, he was appointed Composer-in-Residence for the Saint Louis Symphony Orchestra—a position he held for eight years. The following program notes have been written by the composer:

Tableaux Funébres provides musical commentary on four haiku texts of rather dark imagery. A haiku is a very short, seventeen-syllable form of Japanese verse that is intended to evoke a wealth of thoughts and emotions. Because of its brevity, the haiku must depend for its effect on the power of suggestion and a deliberate elusiveness: the reader must "fill in" the outlines that have been drawn.

The music of *Tableaux Funébres* seeks not only to reflect the moods suggested by the poetry, but also to amplify the implied meanings present in each haiku...and even to create additional associations. This is accomplished in part by the allusion to and quotation of passages from well-known vocal works that echo the spirit and content of the haiku selected. The poems from which the piece gains its programmatic impetus are given below (in English translations by Harold G. Henderson), each followed by a brief description of the respective movement. Since each of the four haiku refers to a different time of the year, the movements they inspired are laid out in a "four-seasons" sequence, from summer to spring.

I. Summer night:
from cloud to cloud the moon
is swift in flight.
Ranko (1726-99)

Upon first encountering this haiku, I thought immediately of the text of "*Der Abschied*," the final movement of Gustav Mahler's symphonic song cycle, *Das Lied von der Erde*, and in particular of the passage that reads, in translation:

O see, like some tall ship of silver sails,
The moon upon her course, through heaven's blue sea.
I feel the stirring of some soft south-wind
Behind the darkling pine-wood.

Herein is described the death of the day, when the sun sets and the world falls asleep. Midway through my first movement, after disjointed references to other elements in Mahler's song, there appears an altered quotation of the music that underscores this text. Now, however, Mahler's orchestral fabric is reduced to a string quartet, and the lines emerge as if recalled in distant memory.

II. Grave mound shake too!
My wailing voice--
the autumn wind.
Basho (1644-1694)

The pitch materials for this movement are derived almost exclusively from permutations of the five-note row that serves as the basis of Igor Stravinsky's *In Memoriam Dylan Thomas* for tenor, string quartet and four trombones. Stravinsky selected as text for the "Song" (the principal section of his work) the poem Dylan Thomas composed in memory of his father, "Do Not Go Gentle into That Good Night." In my own movement, there are two modified quotations of the "Song's" brief refrain, that portion of Stravinsky's music written to the words, "Rage, rage against the dying of the light."

III. Night; and once again,
while I wait for you, cold wind
turns into rain.
Shiki (1867-1902)

The third movement draws its inspiration from "*Der Doppelgänger*," the last of the "Heine Lieder" that comprise the second part of Franz Schubert's song cycle *Schwanengesang* (Swan Song). In Heine's poem, the narrator stands before the house where his lost love once lived and is horrified when he imagines that he sees a stranger in the moonlight whose face reflects his own pain. Although Schubert's haunting setting of the poem provides the structural and emotional basis of my movement, the only literal reference to the original song is the appearance of the recurring four-note bass pattern in the piano.

IV. The beginning of spring:
thoughts come - and there is loneliness;
the autumn dusk is here.
Basho

The final movement is in two parts, the division corresponding to the colon in the haiku above. Spring is normally a time for happiness and renewal. For me, one of the greatest poetic and musical celebrations of spring is Richard Strauss' "*Frühling*," the first number in his valedictory work, the *Four Last Songs*. The final cadential chords of the orchestral accompaniment to the Strauss song are adapted here as a sort of motto in the first section of this movement. By way of transition to the contrasting second part, I make reference to various elements from the opening movement of *Tableaux*. For the concluding section itself, the juxtaposition of the words "loneliness" and "autumn" brought thoughts again of a passage from *Das Lied von der Erde*, this time from the second of the six songs, whose individual title is "*Der Einsame im Herbst*" ("The Lonely One in Autumn"):

O love's warm sunshine, have you gone forever
And will my burning tears be never dried?

As the climax for this movement (and, indeed, for the entire work), Mahler's setting of these poignant words erupts suddenly from the texture of my own music. Thus, with the quotation of a fragment from "*Der Abschied*" in the first movement of *Tableaux*, Mahler's music frames mine and brings to full circle the seasonal changes of the haiku. *Tableaux Funébres* was commissioned by the Chamber Music Society of Louisville in celebration of its 50th Anniversary and is dedicated to the memory of Nelson Keyes—a fellow composer and faculty colleague in the music theory department at the University of Louisville.

-Claude Baker

Quatour à cordes

Maurice Ravel (1875-1937)

Completed in 1903, Ravel's only string quartet was warmly received by all his acquaintances with the exception of its dedicatee, Gabriel Fauré, who had reservations concerning the last movement, which he found "stunted and badly balanced." On the other hand, Debussy, his more experienced colleague and elder by ten years (whose one quartet predated Ravel's by as much) wrote the following advice to him: "Dear Friend, Bardac has informed me of your plan to have your Quartet played more softly . . . In the name of all the gods, and mine as well, if I may ask, don't do it. Think of the difference in sound in the auditorium with and without audience . . . don't touch a thing and everything will turn out well." It's a pity that the wrangling of partisans over the merits of each composer's quartet, had the eventual effect of creating an unbridgeable distance between the two, but comparison of the two works is illuminating, for the similarities (between the second movements in particular) are, after all, outweighed by the differences. Debussy, for his part, was inclined to be influenced by the ideals of Symbolism, while Ravel once stated that his sole aim was to achieve "technical perfection." Ravel's music, then, has little of the intuitive search or equivocation that is found in Debussy's. Ravel uses clearer formal structures, and consequently, his often very complex harmony tends to follow traditional root movements with a tonal direction. Rhythm is generally clearly articulated and varied. He modestly sized up his compositional goal in the present work saying, "My Quartet in F answered my desire for musical construction, which I have doubtless brought off imperfectly, but which appears here far more clearly than in my previous compositions." While his desire was to achieve "clarity in the musical construction," much later, he mentioned that he would gladly exchange the technical mastery he had finally acquired for the "artless strength" of this early work.

Characteristically, the first movement of the *Quatour* is not a classical sonata form. Like other neo-classicists who looked for inspiration in the music of the French "musique classique," that is the 17-18th century French masters such as Rameau and Couperin, Ravel was attracted to a ternary form that serves variation of substance and color in the melodic ideas and where form and expression are interchangeable. His movement is logical and precise: rising lines are answered by falling ones, the melodies are straightforwardly diatonic, though they often are treated as elements in a nonspecific modality. In the opening segment the bass line moves in smooth stepwise motion (rising then falling line in the opening phrases) or by thirds. A move to another tonal area does not always entail modulation but it is more often like a brief "sidestep" into another key area. In the middle, contrasting section, Ravel calls for a change of mood when he brings in a new texture when a long and drifting melody, played *très espressif* in

the violin high in its range, is doubled by the viola two octaves below. Simple though it seems at first, the dramatic level begins to rise by the repeat of a triplet figure that gains enough prominence to be recalled both in the coda of this movement, and again in the last movement.

The vivacious and fleet second movement is an ingenious essay on cross rhythms (6/8 vying with 3/4). Marvelously exuberant writing for the strings—tremolos, pizzicatos, trills, explosive dynamic changes—adds fantastical moments. These features resemble the Scherzo in Debussy's Quartet, but other elements, such as the above-mentioned side-stepping harmonic motion, show the influence of his teacher, the French composer Gabriel Fauré.

Essential elements in the third movement could perhaps be traced to French 18th-century style—not that it *sounds* at all like early French music—but it speaks to the imaginative pieces of

Rameau and Couperin with their constant changes of meter, irregular phrase patterns, non-developmental melodic structures, and especially, their imaginative use of instrumental color. The movement has no formal shape; rather, it is defined by the flow and exchange of the melodic ideas that appear to have their origin in spoken language, and while a fragmentary reference to the first movement surfaces unannounced, it serves no apparent formal purpose. Interesting. Listening to this scintillating movement is a bit like eaves-dropping on a conversation between instruments.

The final movement is flush with energy and vigor. In the opening, an aggressive tremolo figure is played obsessively, and forceful chords in asymmetrical meters (5/8 and 5/4) dissolve when both subjects of the first movement are recalled (in 3/4). Ravel's exceptional understanding of string color is crucial for the dramatic impact of the movement, indeed for the whole composition. According to the English composer, Ralph Vaughn Williams, who studied briefly with Ravel, his motto was "*Complexe mais pas compliqué*." ("Complex but not complicated.") That sounds about right for a description of the *Quatour*.

- Dr. Jean Christensen

The pre-concert lecture will be given by Prof. Jack Ashworth of the Music History Department. It will be given in room 130 of the Music School between 2 and 2:45 PM.





SUNDAY 2013 April 21

TOKYO STRING QUARTET

TOKYO STRING QUARTET

Comstock Concert Hall

University of Louisville School of Music

String Quartet in D Major, K. 499 "Hoffmeister" (1786) **Wolfgang Amadeus Mozart**
(1756-1791)

Allegretto
Menuetto: Allegretto
Adagio
Allegro

String Quartet No. 2, Op. 10 (1916-18)

Allegro
Quasi recitativo: Andante
Allegro giocoso

Zoltán Kodály
(1882-1967)

INTERMISSION

String Quartet in C Minor, Op. 51, No. 1 (1873)

Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro

Johannes Brahms
(1833-1897)

Alex Ravitz - CCH - 4/18/13

Teil Buck - CCH - 4/17/13

Michael Burkhead - CCH - 4/17/13

John Combs - Bird - 4/16/13

Lourenco Vasoconcellos - Bird - 4/16/13

UofL Percussion Ens. - CCH - 4/16/13

UofL

Voice Area Recital - CCH - 4/16/13

Management: Opus 3 Artists,
470 Park Avenue South, New York, NY 10016
The Tokyo String Quartet has recorded for Angel/EMI,
BMG Classics, CBS Masterworks, Deutsche Grammophon,
Vox Cum Laude and Vanguard

TOKYO STRING QUARTET

Martin Beaver, violin

Kikuei Ikeda, violin

Kazuhide Isomura, viola

Clive Greensmith, cello

After 43 seasons, the Tokyo String Quartet has announced that 2012-2013 will be their last. Regarded as one of the supreme chamber ensembles of the world, the Tokyo Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola) and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings and established a distinguished teaching record. Performing over a hundred concerts worldwide each season, the quartet has a devoted international following across the globe. Officially formed in 1969 at the Juilliard School of Music, the quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its formation, the quartet won First Prize at the Coleman Competition, the Munich Competition and the Young Concert Artists International Auditions. An exclusive contract with Deutsche Grammophon firmly established it as one of the world's leading quartets, and it has since released more than 40 landmark recordings. The ensemble now records on the Harmonia Mundi label.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music as quartet-in-residence since 1976. Deeply committed to coaching young string quartets, they conduct master classes in North America, Europe and the Far East.

The ensemble performs on the "Paganini Quartet," a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been on loan to the ensemble from the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington, D.C.



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String Quartet in D Major, K.499 "Hoffmeister"
Wolfgang Amadeus Mozart (1756-1791)

The year, 1786, in which he composed the String Quartet in D Major was professionally and personally difficult for Mozart, and his response to his dire financial situation was to compose. Between the 3rd of June and the 6th of December, he completed eight works: a piano quartet, three piano trios, the duet sonata in F Major, C Major Piano Concerto (K.503), D Major Symphony ("The Haffner"), and the D Major String Quartet. Despite its beauty and excellent workmanship, K. 499 is seldom referred to in essays or studies of Mozart's development. For one thing, it is a unique work, that is, not one of a set of six, and for another, the high degree of thematic economy is unusual even for Mozart, which makes it a challenge to write about.

In the first movement, Mozart varies the presentation of the thematic ideas by moving the theme throughout the strings' registers and by varying the textures. For instance, the movement begins with the passage played by all four instruments in octave unison, which, after the first four measures changes slowly into a rich harmonized homophony. Then, just as easily, the texture changes to a two-part counterpoint in the upper instruments, which is immediately answered by the same in the lower instruments. The resulting series of "questions and answers" between the two sets of instruments continues until the transition begins to move out of the tonic key. Throughout this opening segment the variety of textures and progressive shortening of phrases is striking: the opening 12-measure phrase is followed by two phrases of four-measures each, then two phrases of one-measure each, then two phrases, each one of only two counts (or one-half measure phrases). Having reached a goal with an, albeit not very final cadence, Mozart begins the above-mentioned transition.

This description of the opening provides some help in understanding how this quartet "works." On every level Mozart is able to do two things at the same time, and, these two things are often the opposite of each other. In the passage just described, he is regularly shortening the phrases while extending the passage; his extended melodic line has no apparent stopping points, but is created out of progressively smaller elements; and, the whole passage is a marvel of harmonic color, but he does not venture away from his tonic key.

Having been quite conservative and structured in his first statement, Mozart now begins the 50-measure transition. Taking up the two figures (the falling interval and the dotted figure) from the opening, he adds the simple element of the repeated note from the first ten measures. Continuing varied phrases and textures, he passes through some very remote key areas. Bringing colorful harmonic possibilities into play by mixing minor passages and a

variety of deceptive cadences, he arrives at the dominant where he introduces a new set of figures: quick turns in 16th notes, "Scotch-snaps" (short-long) on both the second and fourth beats of the measure. With this battery of resources and an added ingredient of quickly repeated notes, he drives to the exposition's final cadence. The development that follows is animated and thorough. The use of these elements in good measure, brings the end to this lovely but exacting exposition of musical thought and display of an exceptional musical skill-set.

In this quartet the dance comes next in order, that is, between two movements in sonata form, and, it is an ingenious pair! Minuet in the tonic and Trio in tonic minor, they both use elements from the first movement: the turn from the second theme (heard first in slow notes, then immediately after, as an ornament to the dotted figure), and the repeated note, extended drone-like, in the cello. Again, varied phrase lengths change the rhythmic pulse, for instance, in the second section of the minuet, where two two-measure phrases are followed by two four-measure phrases, then one eight-measure phrase ends it. Turns and repeated notes in the Trio set off the second half of the movement; rich four-part counterpoint obscures the phrase structure and the imitations overlap each other at a progressively closer pace until, without a pause, the Trio connects back to the Minuet for the repeat.

In the Adagio, a sonata movement in the subdominant key of G Major, Mozart employs the same figures as in the first two movements: the falling third, dotted rhythms, a turn, and the repeated bass note. The change in the style of the movement brings renewal. Long supple lines in the first violin dominate, totally supported by the other instruments; the movement is more like a vocal aria than an instrumental discourse. At the beginning of the second key area, large bold chords (like an instrumental interpolation in a vocal solo) momentarily break the flow, but then the violin resumes its lithe song.

The last movement, fleet and fragile, poses a deliberate challenge to expectations set up by the earlier movements. The exposition is dominated by the first violin's long, loping passages that seem to start in mid-air. Turns and dotted figures (both long-short, and short-long) familiar from earlier movements are brought in, and when the falling interval of the first movement is traded for the upward-turning figure from the Minuet, and tied over the bar, it is as if the whole falling figure from the first movement is turned upside down. The development is colored with generous doses of chromaticism and fanciful flights to distant keys (like C Major and F Major), but best of all, the texture becomes very active as the other instruments leap into imitative challenges of each other—racing now upward in answer to another's downward passage, and vice versa. A fit end to a piece only Mozart could have composed.

String Quartet No. 2, Opus 10
Zoltán Kodály (1882-1953)

When Zoltán Kodály was young, Hungary's musical world was an outpost of Austria. German was the official language in academia and concert programming reflected no interest in the composers or new ideas developing outside of the disintegrating Hapsburg Empire. In the first two decades of the twentieth century, progressive ideas began upsetting established conventions. For the poets who already had the language, the task was to develop new forms, but for the musicians in the movement—Zoltán Kodály and Béla Bartók—it meant uncovering a Hungarian musical language to make a foundation for the new forms of contemporary Hungarian music. Kodály's unending quest started at the time of his first excursion around 1905 into remote villages to record folk music on wax cylinders.

A work of youthful maturity, the Second String Quartet was composed in the war years, 1916-18, when Kodály was experiencing growing public success in his various endeavors: teacher, researcher, composer, and critic. Because of the positions he took at this time in his music criticism—partly his support of Bartók, partly his promotion of new French music, and especially Debussy's, which he discovered in Paris in 1907—he stood at odds with public opinion in the heat of World War I.

Creating a personal style, Kodály drew heavily on Hungarian peasant idioms, including a whole range of scale systems: pentatonic, overtone, modal (whole-tone), and chromatic. He assimilated melodic figures, modes of presentation in vocal and instrumental music from folk musicians, and analyzed the unique rhythmic and melodic structures of the Hungarian language. His music is tonal, but he avoided tonal systems, subordinated harmony to melody, and made complex chord structures by adding 2nds and 4ths, 9ths, 11ths, and 13ths. Everything is constantly subject to repetition and variation. While he found great melodic and rhythmic reserves in a rich folk music tradition, there remained problem of form. Form in folk music is largely a response to the function of the music, often improvised in the moment of performance; as such, it is not commensurate with the needs of concert music. Discarding the Austro-Germanic traditions meant losing a great formal tradition, but in Debussy's music he found a model for the independence he was seeking. He was fascinated by the idea that Debussy's Latin heritage had saved him "from formlessness" in his "intentionally formless music," and he admired the Frenchman's portrayal of unfolding emotion. For him, Debussy was a "poet" who captured transitory changes of mood and spirit.

The Second String Quartet, a "tough read," was the outcome of a composer who created a personal style by absorbing the native musical dialect to such an extent that he was at home with it

"as a poet is with his native tongue." Following the ideas is like listening a projection of the composer's thought, understanding them requires taking clues from his biography and putting them together with the evidence in the music. It is important to know that Kodály was a thoroughly trained musician in full command of the skills necessary to project his musical thought to paper; he was a deeply independent person, analytical and inventive.

There are three movements indicated by the tempo changes; the third movement follows the second, *attacca*, after a single measure of silence. Each movement has a different formal structure, and although there is no key signature, the pitch D is the principal tonal reference. In the first movement the reference to D is reflected in the movement of the bass line. It is both a point of departure and a point of arrival. The most important factor in establishing the "shape" of the movement, it defines the end of the introduction and the beginnings of the several thematic segments, the half-way point of the movement, the beginning of the coda, and the final chord. Its dominant, A, plays no more important role than other pitches. Occasionally when the D is reached, it is deflected downward to C or C[#]/D^b (never upward) avoiding closure, and providing the means for extending the segment.

The first movement has six sections, defined formally and by changes in the melodies and textures. The extended introduction begins as sound wells up from the bottom of the cello and is picked up by the other instruments to form an arresting chordal sonority; it continues with short repeated tuneful figures, more like bird calls than songs. Versions of the opening figure reoccur at important junctions, but never exactly as in the beginning and Kodály even varies it by increasing the speed of the rising line, with fast upward scales. Then in the moment that signals the preparation for the coda, he reverses its direction, so that it builds the chord starting with the first violin and "falls" to the bottom of the ensemble.

In comparison to the first movement, the second is much less demanding. A kind of bridge to the third movement, it follows the model of a vocal *scena*, with an aria-recitative and arioso. To begin over a wonderful, rich chord, beautiful long quasi-improvised melodies possibly inspired by bird-song, or some elaborate coloratura, are played by the solo violin and then by the solo cello. Each solo is followed by a recitative—as static as any found in early Italian monody. The movement is concluded with an arioso that, briefly interrupted by a pseudo-folk dance, a *csárdás*, eventually works into a dramatic frenzy (*con fuoco marcatissimo*) before it ushers in the third movement.

In the Allegro giocoso about ten different tunes, each with its own ornament (grace notes, mordents) and accompaniment (drones and various ostinatos) are woven into a large musical tapestry like a village festival. One after another, these melodies (all in duple meter) dance by. Not all are fast, some change dynamics and tempo suddenly, but they all are part of the drive to a climactic moment when Kodály shifts into high gear, and generates even more excitement and volume by interweaving individual pieces together in a fiery stretto. And the last gesture? A stamping augmented fourth.

String Quartet in C Minor, Op. 51, No. 1 Johannes Brahms (1883-1897)

Brahms's first two quartets of Opus 51 are fully mature works, the products of long consideration and many preliminary studies. The finely-wrought character of these quartets reflects the composer's careful and prolonged consideration of every element. Perhaps there is no harm in reminding readers that, according to anecdotal evidence, there may have been as many as twenty quartets composed before Opus 51, and that even the two in this set that finally came to fruition were scrutinized and reworked extensively before Brahms gave them to the publisher. The premiere took place in 1873, five years after the first private readings.

While the above introduction gives some indication of how seriously Brahms took the composition of a work for string quartet, it might seem a bit odd that he would be so reticent, for he had already composed quite a few works for small chamber ensembles (string sextets and works for instruments combined with piano). But then he knew that his first essay for string quartet would inevitably be compared with Beethoven's quartets. As he once wrote, "You don't know what it means to the likes of us when we hear *his* footsteps behind us."

Brahms knew his predecessors intimately, and these compositions reflect his close study of their works; one can find melodic inspiration from Schubert, turn of harmonic movement from Schumann, counterpoint from Bach, and, yes, classical formal structure, and mastery of musical development and logic from Beethoven. But, of course what matters is what he made of all of this, how he developed his resources and composed music that can only be identified as his own. On the 100th anniversary of Brahms's birth in 1933, at a time when his music was considered quite old-fashioned, Arnold Schoenberg delivered a lecture entitled "Brahms, the Progressive" in which, among many other works, he cited the C Minor Quartet as a model of advanced musical thought. He particularly admired its conciseness, that is devoid of anything that could be identified as extraneous to the

musical development—even when, for example, the harmony ventured into remote areas, so remote that Schoenberg found harmonic passages from this quartet that were equal to places in Wagner's *Tristan*.

The first and fourth movements in Brahms's C Minor Quartet are distinguished by their intensity, forward drive, bone-hard musical logic and verve. The first movement adheres to the classic sonata form but with a true Romantic pallet: shortly following the presentation of the first stormy idea (in C Minor), the composer slips into a contrasting segment in F Minor where he "floats" a lyrical line (that actually foreshadows the second theme) above a rich harmonic field before he slips back into his ferocious main theme. (It was the seamless "slip" that so impressed Schoenberg.) Here is Brahms in a nutshell: lyricism curbs the ferocity and the ferocity keeps the lyricism from becoming nostalgic. Lyricism and drama cooperate to temper the excess of each other, better to serve the integrity of the form.

The second theme that begins in the key of E^b Minor is as intense as the first one, but less direct, and harmonically much more restless. Instead of the energy of the first idea with its succession of rising arpeggios driven by jagged dotted rhythms, the second theme begins with a falling, and hesitating, off-beat figure. As an insistent eighth-note patten in the viola provides support, the melody in the violin rises—a bit at a time—and finally soars. Eventually the first violin takes on the insistent eighth-note rhythm from the viola and brings on a contrasting section. Here again, we have those interactive elements: dotted rhythms and a succession of falling intervals, an outburst and a sigh. In the closing segment the dense texture gradually gives way to a long, loping solo and momentary calm to the exposition.

The development is as concise as the exposition, and both it and the recapitulation are iconic studies of Brahms's ability to create on-going interest and forward motion with his dramatic use of harmony and rhythm. In addition, there is his penchant for constantly varying his materials; he just never says the same thing twice the same way, and the recapitulation is a marvel of how he achieves just that.

Warm and gracious, the Romanze, a perfect antidote to the drive of the first movement, is cast as a ternary form with a coda; its engaging thematic ideas are matched to perfection by their accompaniments. Though the character of the movement is virtually opposite that of the first movement, many features are actually carried over. To mention only two: in the first part, the persistent dotted rhythm which is tempered by the slower tempo; and in both sections, the constantly falling intervals in the melodic line. The framing section, and the mid-section—both small ternary forms—have contrasting phrase structures in which very subtle

differences provide on-going variety to the consistent—but different—rhythmic patterns and melodic ideas. The exceptionally poignant middle section and the variation of the first theme on its return after the middle section are especially gratifying.

The Allegretto is a Scherzo and Trio cast in conventional forms. The smooth surface of the Scherzo in F Minor, a kind of "shuffling" dance in duple meter, pulses non-stop as the regular eight-measure phrases are built up two measures at a time. While the constantly falling line—somewhat dark in spirit—is direct, and simple enough, it is actually the falling arpeggio of the previous movement in disguise. In the Trio (in triple meter), the cello's pizzicato and the second violin's drone (cross-string bowing), momentarily dissipates the darkness, and provides a rationale for the movement's final cadence on F Major.

The last movement opens with a "call to arms." With one swoop, the rising minor third and falling seventh wipe away the major mode of the Scherzo's final cadence, and taps into one's memory of the first movement. This is clearly Brahms's intention, for somewhat like a motto, it is repeated at the end of the extended thematic statement, and then twice again: at the recapitulation and in the very last cadence to the piece, each time a crowning gesture at the end of a rising arpeggiated melody. There is no mistaking its purpose either, though it would be a mistake to conclude that it is cyclic in some way; rather, it is Brahms's way of bringing the whole work to a definitive end. The fourth movement completes the structure and body of the work; it is a kind of summation, a coda or epilogue, and the final cadence on C Minor is definitive. One could imagine that Brahms might have wanted a resolution that, turning the minor to major would resonate with a grander vision, but anything other than the finalized minor would have betrayed the tight logic of the whole.

- Dr. Jean Christensen

The pre-concert presentation will be given by Mr. Allen Gilfert who received his Masters Degree in Music History with a thesis based on Eliot Carter's opera, *What's Next?* in 2007. The presentation will begin at 2 PM and conclude at 2:45, in room 130.





A HISTORY OF THE LAST YEARS

75

HIGHLIGHTS FROM THE 1988 GOLDEN ANNIVERSARY SALUTE:

The Introduction to the souvenir book titled "Golden Anniversary Salute" contained the following interesting information: After an absence from Louisville during the World War II years, Rochester-born Emilie Smith and her husband, Macauley Smith, returned to his native city in 1945 and attended the first post-war concert of the Chamber Music Society. While her husband resumed his law career, Mrs. Smith did volunteer yeoman duty for the Society. She served as president from 1952 to 1964 and has been a frequent trustee and unflinching "den Mother" to visiting artists.

An article titled "Gerhard Herz: 'Heart' of the Society" written by longtime Courier-Journal music critic William Mootz contained the following excerpts: Herz worked closely with the late Dwight Anderson when he organized the Society under the sponsorship of the University of Louisville School of Music, which Anderson served as dean. ... Through his guidance [i.e. Herz] (and sometimes at his insistence) the Society's leaders gradually adopted a policy of offering everything from concerts of ancient music to

recitals by famous exponents of the German lied as part of the chamber-music experience. ... Herz's earliest Louisville memories are closely linked to his relationship with Anderson and his novelist wife, Barbara. "We were very close friends. I was constantly invited to their home, and one day, maybe two or three months after my arrival, he called me into his office and said, 'Sonny, what is missing in Louisville's concert life?' ... "So my answer to Dwight's question was very simple: What's missing, I told him, is professional chamber music—such as I knew in my native Düsseldorf—and opera."

But Anderson tackled chamber music first. With Morris Belknap (a prominent local philanthropist and music-lover), he collected enough money to sponsor a modest series of concerts, and the Chamber Music Society was launched on December 14, 1938, with violinist Kathleen Parlow and pianist Gunnar Johansen playing violin sonatas by Brahms, Mozart, and Caesar Franck. The season also included appearances by the Gordon and Coolidge string quartets, and the Heerman Trio. But Anderson needed a stellar attraction to win subscribers to his new concert series, and asked

It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford.

Herz for a recommendation. Herz's immediate answer was "The Budapest String Quartet," which he had heard in Germany ... The Budapest almost immediately became an indispensable part of each society season. Beginning in 1943, it returned each year until its members disbanded in 1965.

When Anderson's increasingly heavy duties as School of Music dean forced him to give up the burden of running the Chamber Music Society, his place was taken in 1946 by Mrs. Macauley Smith and the late Fanny Brandeis. The team turned out, in Mrs. Smith's words, to be "one of those magic things," and their chemistry in working together ushered in a two-decade era of almost continuous prosperity. ... Another Herz coup developed in the 1976-77 season, the year when the music world celebrated the sesquicentennial of Beethoven's death. Herz proposed that the society give over its season to the Juilliard String Quartet, performing a five-concert cycle of the complete Beethoven quartets. ... The resulting concerts not only drew the largest subscription audience in Chamber Music Society history, but live in memory as performances of unrivaled artistic achievement. ... But the purpose ever since Dwight Anderson's days, says Herz, "has been that the Chamber Music Society would make no compromises, and always get the best."

"The First Half-Century," an article by Louisville Times music critic F.W. Woolsey, who was also a Board member of the Society, provided these homey remembrances: The audience for this personal, introspective, emotional music may be small, but it is fervent. Performing musicians and visitors in the audience have commented upon the rapt attention Louisville gives its guest artists. ... It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford. ... When in 1938 a little cadre of Louisville music-lovers ventured an initial season of chamber music, they had just \$500 in pledges, and the fees ran to \$1,020. For the 50th anniversary season the artists fees will run to more than \$43,000 ...

For four decades the faithful in Louisville came by the hundreds to the old Playhouse on the university's Belknap Campus to hear chamber music in an acoustically superior wood building that had once been a chapel. In addition to balky toilets, the Playhouse roof leaked and the heating system in winter clanged like the "Anvil Chorus" in *Il Trovatore*, but many of the great names among chamber music artists—violinists, cellists, violists, pianists,

clarinetists and a few singers—made music there. Backstage was grime-encrusted, dimly lighted, and never cleaned. Alexander Schneider, an ebullient violinist who performed with several different groups, used a discarded lipstick to scrawl on a mirror a message to his brother in the Budapest Quartet. The message was in Russian. The mirror stayed unwashed until the Budapest arrived to play months later. In 1980, after a few seasons in other auditoriums, the Society moved to the warmly resonant, comfortable Recital Hall in the new School of Music building on the university campus.

Eventually the board members were persuaded to incorporate the Society, for legal and contractual reasons, but informality continued to mark the affairs of the Society. Mrs. Smith and "Miss Fanny" made their annual seating chart on brown paper, the kind that housewives use on pantry shelves. As a hostess in her farm home, Mrs. Smith made arrangements for a train to stop at rural Tucker's Station so her guests, the New York Piano Quartet, could board this combination freight/passenger train and get to Oak Ridge, Tennessee, for a concert. ... The distinguished French flutist, Jean-Pierre Rampal, on his first visit to the Smith farm, watched his first baseball game on television, meanwhile pitching a lot of questions about the game at Judge and Mrs. Smith.

The list of those who left the Society better and perhaps stronger for their having been a part of it is a long one, and it has to begin with Dwight Anderson, dean of the university School of Music in the '30s and '40s, who helped shape Louisville's musical profile for years to come. His devotion to chamber music was complete; he even sold tickets in the booth at the Playhouse.

"A Memory of the Playhouse" by the Society's first president and legendary supporter, Emilie S. "Emmy" Smith, continued remembrances of the first venue for the concerts: The University of Louisville's Ekstrom Library today covers the place where once the Playhouse spread its pleasing roofline. In that venerable white clapboard building, all of our Chamber Music Society concerts—with a few notable exceptions—were held through April 11, 1976. There we enjoyed the special magic emanating from a structure that cast its spell over musicians and audience alike. ... "Next to Sanders Theater at Harvard, the finest acoustics anywhere," commented Alexander Schneider.

The Playhouse was built as a chapel for the House of Refuge, a children's home and reform school, in 1874. When the University of Louisville settled into the Belknap Campus in 1925, the building was used for assembly, lectures and drama. ... When the University of Louisville's master plan for development revealed a serious threat to the Playhouse, many of us went into battle. ... The Chamber Music Society's deep concern did persuade the university to number the parts of the Playhouse and to reconstruct it at a cost of \$1 million. It rests now, with its still-charming lines, at a busy intersection between Second and Third Streets.

"A Matter of Money" provided the following informative details concerning the costs involved in presenting the concerts. It was written by the immediate past-president at the time of the 50th Anniversary, Sara L. Creed: Loyal supporters have always been generous with both their allegiance and their checkbooks, allowing us to grow in musical excellence and keep up with rising costs of the best chamber music groups. ... The first season was launched on \$500 collected from chamber-music enthusiasts anxious to see Louisville launch a program series. ... By the fifth season, the Budapest Quartet alone cost a princely sum--\$400—almost as much as the entire first season.

Through the years chamber-music groups that have developed a special relationship with Louisville, like the Budapest, the Juilliard Quartet and the Beaux Arts Trio, have shown some flexibility in their normally rigid fee structure for their CMS appearances. ... Today [1988] artists' fees for a five-concert season are over \$40,000; the highest priced group each season is now \$12,000—not the Budapest's \$400 of old. Yet, we are still registering bargains as musical contracts go. ... The generosity of the audience remains the sustaining financial support of the Chamber Music Society, and that is as its founders wanted it to be. ... The future looks bright—but expensive. Chamber music-lovers will continue to be asked to support this special series of their music. In another 25 years, we'll look back in amazement that we could bring Louisville the Juilliard and the Tokyo and the Stuttgart and other groups of such quality for a mere \$40,000!

THE PAST TWENTY-FIVE YEARS:

Let us begin a brief retrospective on the past twenty-five years by taking up the topic with which past-president Sara Creed ended the discussion in 1988: "A Matter of Money." Elsewhere in her article she stated that the artist fees for the 1987-88 50th anniversary season cost \$43,250. For comparison the artist fees for this 75th anniversary will cost \$74,500. Yet that is for this special year, and does not represent what regular seasons have cost during the past decade. We have had to stay within \$48-50,000 for artist fees on a regular basis, which is not that much more than expended a quarter of a century ago. One piece of the financial plan for the future is the participation of the society in the Kalichstein-Laredo-Robinson International Trio Competition. In 2003 the Board of Directors chose to invest in a collaborative venture with 20 chamber music societies, including Carnegie Hall, to form a bi-annual international award for up-and-coming piano trios. The winners are awarded concerts with each contributing presenter, as well as a recording contract. For the Chamber Music Society's one-time investment of \$30,000 we present the winners on our series every other year in perpetuity. What I find absolutely astounding is the fact that a Society which has lost half of its subscriber base since its 50th anniversary, for various reasons which is a topic for another time, has yet been able to present seasons with the same level of quality and lack of compromise that characterized the first fifty years. This is completely due to the continuing generosity of donors at various levels of giving who remain even more the sustaining support for the Society as they did at the time of its 50th year. It is they who allow us to continue.

With regard to programming, there have been some very special presentations which I will highlight briefly below. And there has been an effort to expand the variety of offerings. In 1988 we were still building seasons around the presentation of a single ensemble each year—the Budapest Quartet having been replaced by the Juilliard Quartet. We now present several of the finest string quartets on a regular basis. We have tried each season to schedule an event of mixed instrumentation. With regard to repertoire, it is interesting to note that through 1988 we had only presented three of the fifteen Shostakovich string quartets. During the past

twenty-five years we have presented ten more, and have only two remaining to complete our hearing of this most important body of work. In terms of classic masters, we have presented Beethoven 47 times, Mozart 37 times, Brahms 21 times, Schubert 17 times, Haydn 16 times, and Mendelssohn and Dvorák 10 times each. As to special events, in 1990 we presented the Orpheus Chamber Orchestra. In 1998, to celebrate the bicentennial of the University of Louisville, we presented Chicago Pro Musica performing "L'histoire du Soldat" by Stravinsky complete with narrator and mime. Later that same year we recreated live a recording by the Chamber Music Society of Lincoln Center with pianists Lee Luvisi and Gilbert Kalish performing the Bartok Sonata for Two Pianos and Percussion. In 2000 we presented The New York Festival of Song with "Evidence of Things Not Seen" by Ned Rorem—a cycle of 36 songs for four voices and piano in all combinations. In 2002 Kurt Ollmann, baritone, and pianist Jeffry Peterson performed a Mahler lieder recital. In 2003 we continued the presentation of renowned early music ensembles with Musica Antiqua Köln under Reinhard Goebel. In 2004 and 2009 we scheduled the excellent new music ensemble eighth blackbird, which has gone on to be the premier group in this genre. This special 75th season will present Chicago Pro Musica and the masterpiece "Pierrot Lunaire" by Arnold Schoenberg on the 100th anniversary of its composition. And with regard to standard chamber music ensembles during the past twenty-five years we joined nineteen other presenters, including Carnegie Hall, in establishing the Kalichstein-Laredo-Robinson International Trio Award which has given and will continue to give us stunning performances by young piano trios.

- Acton Ostling, Jr.



75th
Anniversary
Greetings
from LEE LUVISI

Louisville native Lee Luvisi was a student of Chamber Music Society founder and music dean Dwight Anderson who went on to study with Rudolf Serkin at Philadelphia's Curtis Institute of Music. Upon graduation he became the youngest faculty member in the history of that institution. In 1963 he assumed the position of Artist-in-Residence at the University of Louisville, beginning a long tenure as Professor of Piano. His artistry was further acknowledged when he became an Artist Member of The Chamber Music Society of Lincoln Center. Given this distinguished career, he has appeared more times as an individual artist on concerts of our Chamber Music Society than any other performer, beginning in 1970 and continuing for three decades. He has provided the following reflections for our Diamond Anniversary:

Upon my return to Louisville
to live in the early sixties
I was blessed to be embraced
in friendship by Fanny Brandeis,
Emmy Smith and Gerhard
Herz, the triumvirate that
comprised the heart, soul and
spirit of the Chamber Music
Society until their last days.

Their sustained ideals and passion for this most intimate of musical art forms created what is now not only one of the oldest such organizations in the country, but one known and valued by the highest quality chamber musicians around the world.

How can those old enough like myself ever forget the musty, creaky, clanking old Playhouse where the Budapest Quartet played so magnificently for ... what was it, 25 consecutive years? (Nor their last minute substitution of Schubert's two-cello quintet when they realized Piatigorsky was in the audience?) Nor fabulous ensembles like the old Juilliard Quartet, the Beaux Arts Trio and countless other first-rate groups large and small?

Early on I was invited to join what by then was an enlarged CMS board. For several years I witnessed (endured) sometimes heated discussions concerning the very essence of what chamber music should be. There were purists who insisted that chamber music meant string quartet and string quartet only. Period. To some, the very notion of adding a piano to the scene was little short of an obscenity. The human voice was not even to be mentioned, much less considered. Had such views prevailed (hardly, with Fanny, Emmy and Gerhard around!), today's Society, if it had ever survived, would exist solely on a revolving diet of Haydn-Mozart-Beethoven-Schubert string quartets! (Of course, one could certainly do worse, but ...)

I shall always remain grateful to the CMS for the opportunities to make music "at home" with some of the finest colleagues and ensembles of the time (the Juilliards, Guarneris, Emersons), but also individuals (alas, all gone now) such as Sidney Harth (Beethoven's complete violin sonatas), David Soyer (Beethoven's complete cello sonatas), beloved Jan DeGaetani and numerous others. Many wonderful memories for me.

May the CMS continue to keep chamber music alive and well in Louisville for many years to come!

-Lee Luvisi

75 YEARS OF CHAMBER MUSIC EXCELLENCE:

A Chronology of all artists' appearances
with the Chamber Music Society of Louisville

1st Season, 1938 – 1939

Kathleen Parlow, violin and Gunnar Johansen, piano
The Gordon String Quartet
The Coolidge Quartet
The Heermann Trio

2nd Season, 1939 – 1940

The Budapest String Quartet
The Stradivarius Quartet
Marcel Hubert, cello and Harold Dart, piano

3rd Season, 1940 – 1941

Ralph Kirkpatrick, harpsichord and Lois Wann, oboe
Belgian Piano-String Quartet
The Coolidge Quartet

4th Season, 1941 – 1942

The Trio of New York
The Musical Art Quartet
The Pro Arte Quartet

5th Season, 1942 – 1943

The Budapest String Quartet
The Coolidge Quartet
The Stradivarius Quartet

6th Season, 1943 – 1944

The Budapest String Quartet
Gunnar Johansen, piano and Antonio Brosa, violin
The Musical Art Quartet

7th Season, 1944 – 1945

The Budapest String Quartet
The Pro Arte Quartet
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord

8th Season, 1945 – 1946

The Musical Art Quartet
Nikolai Graudan, cello and Joanna Graudan, piano
Philip Manuel, harpsichord and Gavin Williamson, harpsichord
The Budapest String Quartet

9th Season, 1946 – 1947

The Louisville Philharmonic String Quartet with Doris Davis, piano
The Albeneri Trio
The Budapest String Quartet

10th Season, 1947 – 1948

Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord
The Budapest String Quartet
The London String Quartet
The Walden String Quartet
The Albeneri Trio

11th Season, 1948 – 1949

The Alma Trio
The Louisville Philharmonic Quartet with William Pickett, baritone
and Edna Whitney Louis, viola
The Schneider Piano Quartet
The Budapest String Quartet

12th Season, 1949 – 1950

The Hungarian Quartet
The Louisville String Quartet with Fritz Magg, cello and Carl
Genovese, oboe
The Budapest String Quartet
The New York Piano Quartet
The New York Piano Quartet

13th Season, 1950 – 1951

The Albeneri Trio
The Louisville String Quartet, with Edna Whitney Louis, violist;
Renato Mastropaulo, cello; and Calvin Bisha, double bass
The Budapest String Quartet
The New York Piano Quartet
Alexander Schneider, violin and Eugene Istomin, piano

14th Season, 1951 – 1952

The Albeneri Trio
The Miami University String Quartet with George Seltzer, clarinet
The New York Piano Quartet with Philip Sklar, double bass
The Budapest String Quartet

15th Season, 1952 – 1953

The New Music String Quartet
The Louisville String Quartet with Edna Whitney Louis, viola and
Renato Mastropaulo, cello
The New York Piano Quartet
The Budapest String Quartet
The Amadeus Quartet

16th Season, 1953 – 1954

Nikolai Graudan, cello and Joanna Graudan, piano
Quartetto Italiano
The Juilliard String Quartet
The Albeneri Trio
The Amadeus Quartet

17th Season, 1954 – 1955

The New Music Quartet
Quintetto Boccherini
The Budapest String Quartet
The Louisville String Quartet with Conrad Crocker, flute
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

18th Season, 1955 – 1956

The Amadeus Quartet
The Albeneri Trio
Mack Harrell, baritone and Sergus Kagen, piano
The Budapest String Quartet with Gregor Piatigorsky, cello

19th Season, 1956 – 1957

The Juilliard String Quartet
The Louisville String Quartet with Dennis Larson, oboe
The Vienna Octet
The Budapest String Quartet
The Smetana Quartet

20th Season, 1957 – 1958

The Alfred Deller Trio
The Barylli Quartet
The Albeneri Trio
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

21st Season, 1958 – 1959

The Vienna Octet
Ianos Starker, cello and Bela Boszormenyi-Nagy, piano
The Budapest String Quartet
Quartetto Italiano

22nd Season, 1959 – 1960

Camera Concerti
The Begh String Quartet
The Albeneri Trio
The Amadeus Quartet
The Budapest String Quartet with Walter Trampler, viola

23rd Season, 1960 – 1961

The New Danish Quartet
The Juilliard String Quartet
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano
The Vienna Octet
Adele Addison, soprano and James Payne, piano

24th Season, 1961 – 1962

New York Pro Musica with Noah Greenberg, conductor
The Pasquier Trio
The Amadeus Quartet
The Budapest String Quartet
The Juilliard String Quartet

25th Season, 1962 – 1963

New York Pro Musica with Noah Greenberg, conductor
The Paganini Quartet of the University of California at Santa Barbara
The Budapest String Quartet
Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and
John Barrows, horn

26th Season, 1963 – 1964

The Carnegie Fine Arts String Quartet
The Amadeus Quartet (concert in memory of President Kennedy)
The Budapest String Quartet
The Baroque Chamber Players
The Alma Trio

40th Season, 1977 – 1978

The Guarneri String Quartet

The Festival Winds

The St. Paul Chamber Orchestra

The Juilliard String Quartet with Lee Luvisi, piano

Hermann Prey and Michael Krist, piano

41st Season, 1978 – 1979

The Beaux Arts Trio

Concentus Musicus of Vienna

The Juilliard String Quartet

Jean-Pierre Rampal, flute and John Steele Ritter, harpsichord

The Tokyo String Quartet

42nd Season, 1979 – 1980

The Cleveland String Quartet

New York Chamber Soloists

The Beaux Arts Trio

The Juilliard String Quartet

The Schneider-Luvisi Quartet

43rd Season, 1980 – 1981

Tashi

Hermann Prey, baritone and Michael Krist, piano

The Juilliard String Quartet

Concert Royal with New York Baroque Dance Company

The New York String Quartet

44th Season, 1981 – 1982

The Beaux Arts Trio

The New World String Quartet

The Juilliard String Quartet

The Beaux Arts Trio

The Emerson String Quartet

45th Season, 1982 – 1983

The American String Quartet

The Polish Chamber Orchestra with Jerzy Maksymiuk, conductor

Maureen Forrester, contralto and Derek Bampton, piano

The Juilliard String Quartet

The Muir String Quartet

46th Season, 1983 – 1984

The Lindsay String Quartet

Music from Marlboro

Richard Stoltzman, clarinet and Irma Vallecillo, piano

The Ridge String Quartet

The Juilliard String Quartet

The Emerson String Quartet

47th Season, 1984 – 1985

Ianos Starker, cello and Charles Webb, piano

The Beaux Arts Trio

Ianos Starker, cello and Shigeo Neriki, piano

The Chamber Music Society of Lincoln Center

The Juilliard String Quartet

48th Season, 1985 – 1986

Elly Amerling, soprano and Rudolf Jansen, piano

The Emerson String Quartet with Lee Luvisi, piano

The Juilliard String Quartet

The New York Chamber Soloists

Tashi

49th Season, 1986 – 1987

The Chamber Music Society of Lincoln Center

The Tokyo String Quartet

Pomerium Musices

The Juilliard String Quartet

The Stuttgart Chamber Orchestra with Patrick Strub, conductor

50th Season, 1987 – 1988

Hermann Prey, baritone and Leonard Hokanson, piano

The Guarneri String Quartet with Lee Luvisi, piano

The Dorian Wind Quintet with Claude Frank, piano

The Juilliard String Quartet

The Beaux Arts Trio

51st Season, 1988 – 1989

The Emerson String Quartet

The Buswell – Parnas – Luvisi Trio

The American Chamber Players

The Juilliard String Quartet

The Vienna Chamber Ensemble

52nd Season, 1989 – 1990

Music from Marlboro

Arnold Steinhardt, violin and Lee Luvisi, piano

The Cleveland Quartet

The Aulos Ensemble

The Juilliard String Quartet

53rd Season, 1990 – 1991

The Chamber Music Society of Lincoln Center

Orpheus Chamber Orchestra

The Juilliard String Quartet

The Cavani String Quartet

Peter Schreier, tenor and Armen Guzelimian, piano

54th Season, 1991 – 1992

The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet with Lee Luvisi, piano
The American Chamber Players
The Lark Quartet

55th Season, 1992 – 1993

The Juilliard String Quartet
The Mendelssohn String Quartet
Tashi
The Chamber Music Society of Lincoln Center
The Shanghai Quartet

56th Season, 1993 – 1994

The Juilliard String Quartet
Tafelmusik
Saturday Brass Quintet
The Emerson String Quartet with Carol Wincenc, flute
The Lark Quartet with Tom Gallant, oboe

57th Season, 1994 – 1995

Ani Kavafian, violin and Lee Luvisi, piano
The Juilliard String Quartet
Chicago Pro Musica
Guarneri String Quartet
Berlin Philharmonic Wind Quintet

58th Season, 1995 – 1996

Manhattan String Quartet
John Sharp, cell and Anton Nel, piano
The Juilliard String Quartet
The King's Noyse
The Beaux Arts Trio

59th Season, 1996 – 1997

The Juilliard String Quartet
The Brentano String Quartet with Ignat Solzhenitsyn, piano and
Todd Palmer, clarinet
The Chamber Music Society of Lincoln Center
Theresa Santiago, soprano and Jeremy Denk, piano
The Emerson String Quartet

60th Season, 1997 – 1998

Guarneri String Quartet with Lee Luvisi, piano
Kalichstein - Laredo - Robinson Trio
Chicago Pro Musica with Carl Gpentine, narrator and
T. Daniel, mime
The Ying Quartet
The American Chamber Players

61st Season, 1998 – 1999

Gilbert Kalish, piano; Lees Luvisi, piano; Richard Fitz, percussion;
and Gordon Gottlieb, percussion
Yizhak Schotten, viola; Erling Bengtsson, cello;
and Katherine Collier, piano
The Artis Quartet
Dorian Wind Quintet with Richard Ormrod, piano
The Juilliard String Quartet

62nd Season, 1999 – 2000

The Emerson String Quartet
The Peabody Trio with Phyllis Bryn-Julson, soprano
Artemis Quartet
The New York Festival of Song
The Ying Quartet with Anton Nel, piano

63rd Season, 2000 – 2001

The Juilliard String Quartet
The Debussy Trio
Pacifica Quartet
The Chamber Music Society of Lincoln Center
Musicians from Marlboro

64th Season, 2001 – 2002

Guarneri String Quartet
Kalichstein - Laredo - Robinson Trio
The Los Angeles Piano Quartet
Artemis Quartet
The American Brass Quintet

65th Season, 2002 – 2003

The Emerson String Quartet
Kurt Ollmann, baritone and Jeffry Peterson, piano
The Juilliard String Quartet
The Chicago Chamber Musicians
The Beaux Arts Trio

66th Season, 2003 – 2004

Miró Quartet
Musica Antiqua Köln with Reinhard Goebel, director
The Takács Quartet
Eroica Trio
Pacifica Quartet with Ursula Oppens, piano

67th Season, 2004 – 2005

The Juilliard String Quartet
eighth blackbird
The Los Angeles Piano Quartet with Kurt Ollmann, baritone
Orion String Quartet
The American Chamber Players

68th Season, 2005 – 2006

Claremont Trio
Miami String Quartet
Chicago Pro Musica
Berlin Philharmonic Wind Quintet
The Emerson String Quartet

69th Season, 2006 – 2007

The Czech Nonet
The Los Angeles Guitar Quartet
The Takács Quartet
Kalichstein – Laredo – Robinson Trio
Cavani String Quartet

70th Season, 2007 – 2008

Trio Con Brio Copenhagen
The Juilliard String Quartet
The Diaz Trio
The Chamber Music Society of Lincoln Center
The Artemis Quartet

71st Season, 2008 – 2009

St. Lawrence String Quartet
The American Brass Quintet
From the Chicago Symphony:
Robert Chen and John Sharp
with Jorge Federico Osorio
Music From Copland House
The Emerson String Quartet

72nd Season, 2009 – 2010

Brentano String Quartet
eighth blackbird
Metropolitan Museum Artists in Concert
Members of the Takács Quartet
Atos Trio

73rd Season, 2010 – 2011

Berlin Philharmonic Wind Quintet
The Juilliard String Quartet
Shanghai Quartet
The American Chamber Players
Trio con Brio Copenhagen

74th Season, 2011 – 2012

Jerusalem Quartet
Metropolitan Museum Artists in Concert
The Emerson String Quartet
Morgenstern Trio
Euclid Quartet and Carpe Diem String Quartet

75th Season, 2012 – 2013

The Takács Quartet
Chicago Pro Musica with Lucy Shelton, soprano
Kalichstein – Laredo – Robinson Trio
Pacifica Quartet with Ursula Oppens, piano
Tokyo String Quartet

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October 7, 2012 - 3:00 p.m. - Margaret Comstock Hall, University of Louisville

Franz Joseph **Haydn**
 Benjamin **Britten**
 Antonin **Dvořák**

Quartet in D Major, Op. 76, No. 5
 Quartet No. 2 in C Major, Op. 36
 Quartet in F Major, Op. 96 "American"

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CHICAGO PRO MUSICA with Soprano Lucy Shelton

November 4, 2012 - 3:00 p.m. - Margaret Comstock Hall, University of Louisville

Franz **Schubert**
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 Arnold **Schoenberg**

"The Shepherd on the Rock," D. 965
 Piano Quintet in A Major, D. 667 "Trout"
 Pierrot Lunaire, Op. 21*

* 100th anniversary of its composition & first presentation for the CMS

KALICHSTEIN/LAREDO/ROBINSON TRIO

February 10, 2013 - 3:00 p.m. - Margaret Comstock Hall, University of Louisville

André **Previn**
 Richard **Danielpour**
 Ludwig van **Beethoven**

Trio No. 2 +
 A Child's Reliquary +
 Trio in B-flat Major, Op. 97 "Archduke"

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+ represents a first presentation for the CMS

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PACIFICA QUARTET with Pianist Ursula Oppens
March 17, 2013 - 3:00 p.m. - Margaret Comstock Hall, University of Louisville

Ludwig van **Beethoven**
Claude **Baker**

Quartet in F Major, Op. 135
Piano Quintet, "Tableaux Funebres"
(commissioned for the 50th anniversary of CMS Louisville)
Quartet in F Major

Maurice **Ravel**

TOKYO STRING QUARTET

April 21, 2013 - 3:00 p.m. - Margaret Comstock Hall, University of Louisville

Wolfgang Amadeus **Mozart** Quartet in D Major, K. 499 "Hoffmeister"
Zoltan **Kodaly** Quartet No. 2, Op. 10
Johannes **Brahms** Quartet in C Minor, Op. 51, No. 1

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KENTUCKY CENTER CHAMBER PLAYERS

29TH SEASON • 2012-2013

HISTORY

2012-2013 season is our 29th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues - the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively. Beginning this season, we will also be performing in additional venues in the region, including historic Locust Grove.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two string players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. Our second, for New Dynamics Records - which includes many of the works by living composers and was released on Nov. 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Sunday, September 30th at 3 PM
Stem Concert Hall
Ogle Center, Indiana University Southeast

PROGRAM

Grand Duo Concertant in A Major, Op. 85

Mauro Giuliani
(1781-1829)

Allegro maestoso
Andante molto sostenuto
Scherzo: vivace – Trio
Allegretto espressivo

Andrew Rhinehart, guitar
Peter McHugh, violin

Terzetto in C Major for Two Violins and Viola, Op. 74

Anton Dvorak
(1841-1904)

Introduzione: Allegro ma non troppo
Larghetto
Scherzo: Vivace – Trio: poco meno mosso
Tema con variazione: Poco adagio – molto allegro – poco adagio
– moderato e risoluto – molto allegro

Peter McHugh, violin
Jeremy Mulholland, violin
Meghan Casper, viola

Intermission

Trio in A minor for Piano, Violin and Cello

Maurice Ravel
(1875-1937)

I – Modere
II – Pantoum: Assez vif
III – Passacaille: Tres large
IV – Final: Anime

Peter McHugh, violin
Megumi Ohkubo, cello
Joanna Goldstein, piano

Program Commentary from the Stage, Susan Reigler

SOM
2013
512

Sunday, February 3rd at 5 PM
Comstock Recital Hall
School of Music, University of Louisville

PROGRAM

Sonata for in A Major, Op. 69

Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto

Scherzo: Allegro molto

Adagio cantabile; Allegro vivace

Megumi Ohkubo, cello

Joanna Goldstein, piano

Intermission

L'Histoire du soldat (A Soldier's Tale)

Igor Stravinsky
(1882-1971)

The Soldier's March

Airs by a Stream

Pastorale

Royal March

The Little Concert

Three dances: Tango, Waltz, Ragtime

The Devil's Dance

The Little Chorale

The Devil's Song

The Great Choral

The Devil's Triumphant March

Performers

Narrator - Chad Sloan
Voice of the Soldier - Chad Sloan
Voice of the Devil - Paul Kerr
Eduard Forehand - The Soldier
Phillip Velinov - The Devil
Natalia Ashikhmina, - The Princess & Yvonne

er McHugh, violin; Dallas Tidwell, clarinet; J.Jerome Amend, trumpet
Matthew Karr, bassoon : Brett Shuster, trombone
Bert Witzel, bass ; Greg Byrne, percussion
Jason Seber, conductor

Alun Jones, Director and Choreographer
Assistant to the Director and Choreographer, Helen Starr
Lighting, Brad Ritchie
Stage Manager, Leslie Oberhausen

Program Commentary from the stage, Susan Reigler

***This production was made possible through
the generosity of:***

Mrs. Edith S. Bingham

Peggy Fowler

Betty and David Jones

The dancers appear by kind permission of the Louisville Ballet.

Costumes by courtesy of the Louisville Ballet

*Special thanks to Bruce Simpson,
istic Director of the Louisville Ballet, for use of rehearsal studios.*

*Special thanks to the University of Louisville Dance Academy
for use of the dance floor.*

Sunday, March 3rd at 3 PM
Comstock Recital Hall
School of Music, University of Louisville

PROGRAM

Variations on "La ci darem la mano"

Ludwig van Beethoven
(1770-1827)

Jennifer Potochnic, oboe
Dallas Tidwell, clarinet
Matthew Karr, bassoon

Piano Trio No. 1 in D minor, Op. 49

Felix Mendelssohn
(1809-1847)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo
Finale

Peter McHugh, violin
Megumi Ohkubo, cello
Joanna Goldstein, piano

Intermission

Tempest Fantasy

Paul Moravec
(1957 -)

Ariel: Leggiero, molto vivace
Prospero: Adagio, melancholy
Caliban: Grotesque (ma non troppo)
Sweet Airs: Tempo rubato, dolce, serene
Fantasia: Fast, agitated

Dallas Tidwell, clarinet
Megumi Ohkubo, cello

Peter McHugh, violin
Joanna Goldstein, piano

Program Commentary from the Stage, Susan Reigler

Sunday, April 14th at 5:30 PM
Audubon Room, Locust Grove

PROGRAM

Overture on Hebrew Themes, Op. 34

Serge Prokofieff
(1891-1953)

Dallas Tidwell, clarinet Peter McHugh, violin
Jeremy Mulholland, violin Jonathan Mueller, viola
Megumi Ohkubo, cello Joanna Goldstein, piano

Rustiques

Joseph Canteloube
(1879-1957)

Pastorale
Reverie
Rondeau a la francaise

Jennifer Potochnic, oboe
Dallas Tidwell, clarinet
Matthew Karr, bassoon

Intermission

Quintet in F minor, Op. 34 for Piano and Strings

Johannes Brahms
(1833-1897)

Allegro non troppo
Andante, un poco Adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo

Peter McHugh, violin Jeremy Mulholland, violin
Jonathan Mueller, viola Megumi Ohkubo, cello
Joanna Goldstein, piano

Program Commentary from the Stage, Susan Reigler

*This program is presented in collaboration with
historic Locust Grove.*

PERFORMERS

J. Jerome Amend (*trumpet*) Principal trumpet of the Louisville Orchestra, Jerry Amend joined the orchestra in 1972 following four years as trumpet soloist with the 564th USAF Tactical Air Command Band (Langley AFB, Virginia). He has appeared as soloist with the orchestra a number of times and his work there regularly includes performances with the Kentucky Opera and Louisville Ballet. Prior to military service, he performed with the Houston Symphony under Music Directors Sir John Barbirolli and André Previn.

Since 1989, Mr. Amend has been Music Director of the Commonwealth Brass Band. This English-style brass band is an ensemble-in-residence at Indiana University Southeast where Mr. Amend also maintains a trumpet studio as an adjunct instructor. He also conducted the Louisville Contemporary Chamber Consort (1973-1975), the Musician's Union Summer Band (1986), the Louisville Festival Symphony, and was Co-Director of the "Twentieth-Century Series" (1975-1977) at the University of Louisville. He taught both trumpet and music theory at the University of Louisville for 28 years.

Greg Byrne (*percussion*) Dr. Greg Byrne is Associate Director of Bands and Associate Professor of Music at the University of Louisville. His responsibilities include conducting the University of Louisville Percussion Ensemble, the Concert Band and overseeing all Athletic Bands. Dr. Byrne also teaches percussion methods, marching band techniques and studio percussion. Prior to this appointment, Dr. Byrne held a similar position at Auburn University. At Auburn, he developed an extensive world music program through the percussion idiom, including a Marimba Band, Gamelan and Steel Drum Band. Dr. Byrne is a clinician for Sabian Cymbals LTD and Pearl Drums. He has recently performed in Japan with the percussion group FALSA at the University of Hirosaki. His athletic bands have performed at the Gator Bowl, Humanitarian Bowl, Weedeater Bowl, Outback Bowl, Peach Bowl, Sugar Bowl, Motor City Bowl, GMAC Bowl, the Liberty Bowl and the Kentucky Derby.

Meghan Casper (*viola*) Meghan received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy. Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, the National Arts Club Competition and the Mason-Hamlin Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of Kentucky Center Chamber Players.

Alun Jones (*staging*) Alun Jones was the Artistic Director of the Louisville Ballet from 1978 – 2002. He was educated in Wales where he studied music for 9 years and graduated from Monmouthshire College of Arts and Crafts with a degree in Design. He received his ballet training at the Ballet Rambert School in London and danced with the London Festival Ballet and with the ballet of the Zurich Opera House in Switzerland.

Mr. Jones has taught, staged and choreographed ballets throughout the United States, Europe and Asia. He has designed scenery and costumes for the Houston Ballet, Tulsa Ballet Theatre and the Louisville Ballet. He was the chairman of the professional wing of the National Association for Regional Dance (R.D.A.) for two years and has been a site visitor for the National Endowment for the Arts and The Ohio Arts Council.

In 1998 Jones received the Milner Award, Kentucky's highest honor in the Arts, presented by Governor Patton. For the past six years, Mr. Jones has served on the jury of the European Stage Dance Union's International Competition in Croatia.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has also served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986. He has been featured as soloist with Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice," in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Weisberg and Lou Skinner.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May of 2006 under the instruction of former Cleveland Quartet Violist, James Dunham. While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo, American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons.

In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto. Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Jeremy Mulholland (*violin*) Jeremy received the Master of Music degree from the University of Louisville in 1997, and holds undergraduate degrees in Music Performance and Music Theory and Composition. He was appointed the Director of Orchestral Studies at Eastern Kentucky University in 2005, a position with responsibilities that include conducting Eastern's 70-member symphony orchestra and the ECU String Orchestra. Other conducting positions have included directorships with the Centre College Symphony and String Orchestras, the Heritage Area String Program, the Central Kentucky Youth Orchestras, and the Kentucky Ballet Theater Orchestra.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of the Louisville. He earned his private pilot license in 1986 and is an enthusiastic weekend golfer. Megumi has three sons with his wife, Kathryn, a violinist in the Louisville Orchestra.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Andrew Rhinehart (*guitar*) Andrew holds both Bachelor and Master degrees in Music Performance with an emphasis on classical guitar from the University of Louisville and is currently working on his doctoral degree at the University of Kentucky. He has studied extensively with teachers such as Daniel Boring and jazz guitarist Craig Wagner. While studying at U of L, Andrew performed in master classes for classical guitar greats such as Matteo Mela, Dr. Steven Thachuk, and Manuel Barrueco. He has participated in summer programs with the Cincinnati Conservatory and the National Pastoral Musicians Association. He enjoys playing several different styles of music including jazz, classical, blues, country, and rock. Since graduation he has been teaching and performing in the Louisville area and throughout the U.S. As a guitarist Andrew would like to share his music performance philosophy and instruction methods to anyone who would like to achieve technical discipline and overall mastery of the guitar.

Jason Seber (*conductor*) Jason Seber is celebrating his eighth season as Music Director of the Louisville Youth Orchestra. During his tenure the LYO has collaborated with many fine conductors and guest artists including Jorge Mester, Robert Franz, Caroline Goulding, Christopher O'Riley, Kit Armstrong, and Conrad Tao. He has also led the LYO in regional and state premieres of new works by Joan Tower, Joseph Schwantner, and Jay Greenberg. Mr. Seber also provided string arrangements for charts on *Circuital*, which was nominated for the 2012 Grammy Award for Best Alternative Album. In addition to his position with the Louisville Youth Orchestra, Mr. Seber is also the Director of Orchestras at the Youth Performing Arts School (YPAS), a magnet school for the performing arts in Louisville, KY.

Mr. Seber served as Assistant Conductor of the Cleveland Pops Orchestra from 2005 to 2007 and still returns regularly to guest conduct. He also served as Assistant Conductor of the National Repertory Orchestra and the Cleveland Institute of Music Orchestras. Mr. Seber frequently guest conducts the Louisville Orchestra in their Making Music, OrKIDStra, Pops, and Side-by-Side series. He has also guest conducted the Charleston Symphony, National Symphony, Mansfield Symphony, Ashland Regional Ballet, Music Theatre Louisville, and at the Sewanee Summer Music Festival. Highlights of the 2012-13 season include a debut with the Colorado Symphony, a full-scale production of Stravinsky's *L'Histoire du Soldat* with the Kentucky Center Chamber Players, and return appearances with the Louisville Orchestra and the Cleveland Pops.

Mr. Seber earned his MM in orchestral conducting from the Cleveland Institute of Music and a BM in violin and BME from Baldwin-Wallace College Conservatory of Music. In addition he spent five summers at the Pierre Monteux School for Conductors and Orchestral Musicians in Maine.

Brett Shuster (*trombone*) Grammy winner Brett Shuster is the Trombone Professor at the University of Louisville. Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. His performance experience includes two years traveling internationally with the Grammy winning Chestnut Brass Company, and appearances with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Newport Classics, Albany, Warner, and Summit labels. During the summers of 1997 - 1999, Dr. Shuster performed as a soloist and conductor, and provided master classes at the Seminario de Musica de Montenegro, Brazil. In March 2004, Dr. Shuster was featured soloist with the United States Army Orchestra at the Eastern Trombone Workshop. Dr. Shuster's teaching experience also includes serving on the faculty at Western Illinois University from 1999-2000 and Temple University from 1994-1996.

Chad Sloan (*narrator*) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdócimo, in Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Roméo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival. He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Juilliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society. Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (*clarinet*) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hiroasaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Bert Witzel (*double bass*) Bert holds a Bachelor of Music from the Curtis Institute of Music. Mr. Witzel began playing the bass when he attended the Baltimore School for the Arts, studying with Rick Barber, assistant principal bass of the National Symphony Orchestra. Upon graduating high school he attended the Curtis Institute of Music on a merit-based full-tuition scholarship, where he studied with Hal Robinson, principal bass of the Philadelphia Orchestra, and Edgar Meyer, renowned double bass soloist. Before graduating from the Curtis Institute of Music, Mr. Witzel was appointed principal bass of the Louisville Orchestra, where he currently performs. He has performed with the Philadelphia Orchestra, Cincinnati Symphony Orchestra, National Symphony Orchestra, Minnesota Orchestra and the Detroit Symphony Orchestra, among others.

THE DANCERS

Natalia Ashikhmina - Born in Bratsk, Russia, Natalia graduated from the world-renowned Novosibirsk Ballet Academy studying under Tatiana Sulimova and Tatiana Kapustina. She accepted Vyacheslav Gordeyev's invitation and became the youngest prima ballerina of the Russian National Ballet in Moscow where she worked with Andrey Kudeline and partnered with Yuri Bulaka. Five years later, Eldar Aliev offered Natalia a principal position with Ballet Internationale in Indianapolis where she worked with legends Irina Kolpakova and Vladilen Simeonov. Natalia joined the Louisville Ballet as a principal dancer in 2006. Here, she has the privilege of working with Bruce Simpson, Helen Starr, Alun Jones, Harald Uwe Kern and a multitude of wonderful choreographers and staggers. Her repertoire includes Princess Aurora (*The Sleeping Beauty*), Giselle (*Giselle*), Nikiya (*La Bayadere*), Belle (*Beauty and the Beast*), Zabeida (*Scheherazade*), the Sylph (*La Sylphide*), Kitri (*Don Quixote*), Daisy (Andre Prokovsky's *The Great Gatsby*), the Dying Swan, Helen Picket's Etisian, Val Caniparoli's Vivace and over 100 performances as Odette/Odile (*Swan Lake*). Natalia won the Audience Award at the 1998 International Ballet Competition Arabesque, a gold medal at the 1999 Competition of Professional Ballet Academies in Russia, performed at the 2004 Gala des Etoiles in Montreal and holds a Master of Fine Arts degree from the Novosibirsk Choreographic College. She and her family now call Louisville home.

Eduard Forehand - Eduard Forehand began training at the age of nine with Thomas Armour in Miami, Florida. Upon graduation, he continued his studies at the Nutmeg Conservatory before accepting his first contract with The Richmond Ballet. While there, Eduard enjoyed performing in *Nuevo Tango* and in a lead role in *Gershwin by George*. After leaving Richmond, he ventured to The Charleston Ballet Theatre where he performed in Jill Bahr's *Rite of Spring* and *Seven Deadly Sins*, among other works. Following Charleston, Eduard joined The Augusta Ballet and continued on to The Dayton Ballet where he performed leading roles in *Carmina Burana*, *Nutcracker*, *Romeo and Juliet* and *Thresholds II*. He performed Bacchus in Val Caniparoli's *The Seasons* as well as the role of Solar from *La Baydere*. This is Eduard's fourth season with the Louisville Ballet.

Phillip Velinov – Born in Bulgaria's capital, Phillip started his training at the State Choreographic School in Sofia and later transferred to the Alabama School of Fine Arts on a full scholarship. Upon graduation, he joined the Alabama Ballet and later won the first full performing arts scholarship in the 150-year history of Birmingham-Southern College completing a B.A. with honors in Dance. Phillip has had the honor to study and work with Maestro Roumen Rachev, Dame Sonia Arova, Thor Sutowsky, Professor Mira Popovich, Vladilen Simeonov and Irina Kolpakova. He was a soloist with Ballet Internationale (Indianapolis) prior to joining the Louisville Ballet as a principal dancer in 2006. Phillip received diplomas at the 1998 and 2002 Varna International Ballet Competitions and won the 1998 Birmingham Fine Arts Society Award for Excellence in Dance. Repertoire highlights include a wide spectrum of roles: Albrecht (*Giselle*), the Golden Slave (*Scheherazade*), the Sugar Plum Cavalier and Drosselmeyer (*The Nutcracker*), Nana the dog (*Peter Pan*), Basilio, Espada, Gamache and Lorenzo (*Don Quixote*), Carabosse, (*Sleeping Beauty*), Doctor Coppelius (*Coppelia*), Puck (*Midsummer Night's Dream*), as well as roles in George Balanchine's *Agon*, Lila York's *Celts* and "That's Life" in Twyla Tharp's *Nine Sinatra Songs*.

THE VOICE OF THE DEVIL

Paul Kerr - Paul is having a Devil of a good time Co-Narrating A Soldier's Tale. Currently working with Stage One Theatre in the story of Jackie Robinson (Jackie and Me), he has appeared throughout the country in National Tours, Regional Theatres, and Guest Artist and teacher at several Universities. He is very proud to be working with the wonderful Kentucky Center Chamber Players

**The Kentucky Center Chamber Players
gratefully acknowledge the assistance of:**

University of Louisville
Indiana University Southeast
Locust Grove

Angel

Dr. David Bybee and Dr. Polly Coombs
Dr. and Mrs. Herbert Maguire
Mrs. Betty Jones
Mrs. Janet T. Berman

Benefactor

Anonymous
Mrs. Evelyn Zwanzig
Ms. Mary Henry
Mrs. Louise Schulman
Mr. & Mrs. Louis & Margaret Moseson

Patron

Mrs. Betty Smith
Drs. Edwin and Marcia Segal
Mrs. Evelyn Cohn
Mrs. Phillip Lanier
Dr. William Sweigart
Mrs. Anne Pope
Mr. Jack Roby

The University of Louisville School of Music

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer



NEW MUSIC FESTIVAL

November 13-17, 2013



**NEW
MUSIC**
at the
university
of louisville

Brett Dean
featured composer

TABLE OF CONTENTS

GREETINGS

From Dr. Christopher Doane, Dean of the School of Music 3

BIOGRAPHY

Brett Dean, Featured Composer 5

WEDNESDAY, NOVEMBER 13

*Electronic & Improvised Music
Program* 7

THURSDAY, NOVEMBER 14

*Chamber Music
Program* 12

FRIDAY, NOVEMBER 15

*New Music Ensemble & University Wind Ensemble
Program* 20
Personnel 26

SATURDAY, NOVEMBER 16

*Grawemeyer Players & University Symphony Orchestra
Program* 28
Personnel 32

SUNDAY, NOVEMBER 17

*Collegiate Chorale, Cardinal Singers & Percussion Ensemble
Program* 34
Personnel 45

GUEST ARTIST BIOGRAPHIES

Geoffrey Deibel, saxophone 11
Elysian Trombone Consort 18
Kasia Glowicka, composer 48
Henry Vega, composer 48

COMPOSER BIOGRAPHIES

49

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Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

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THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

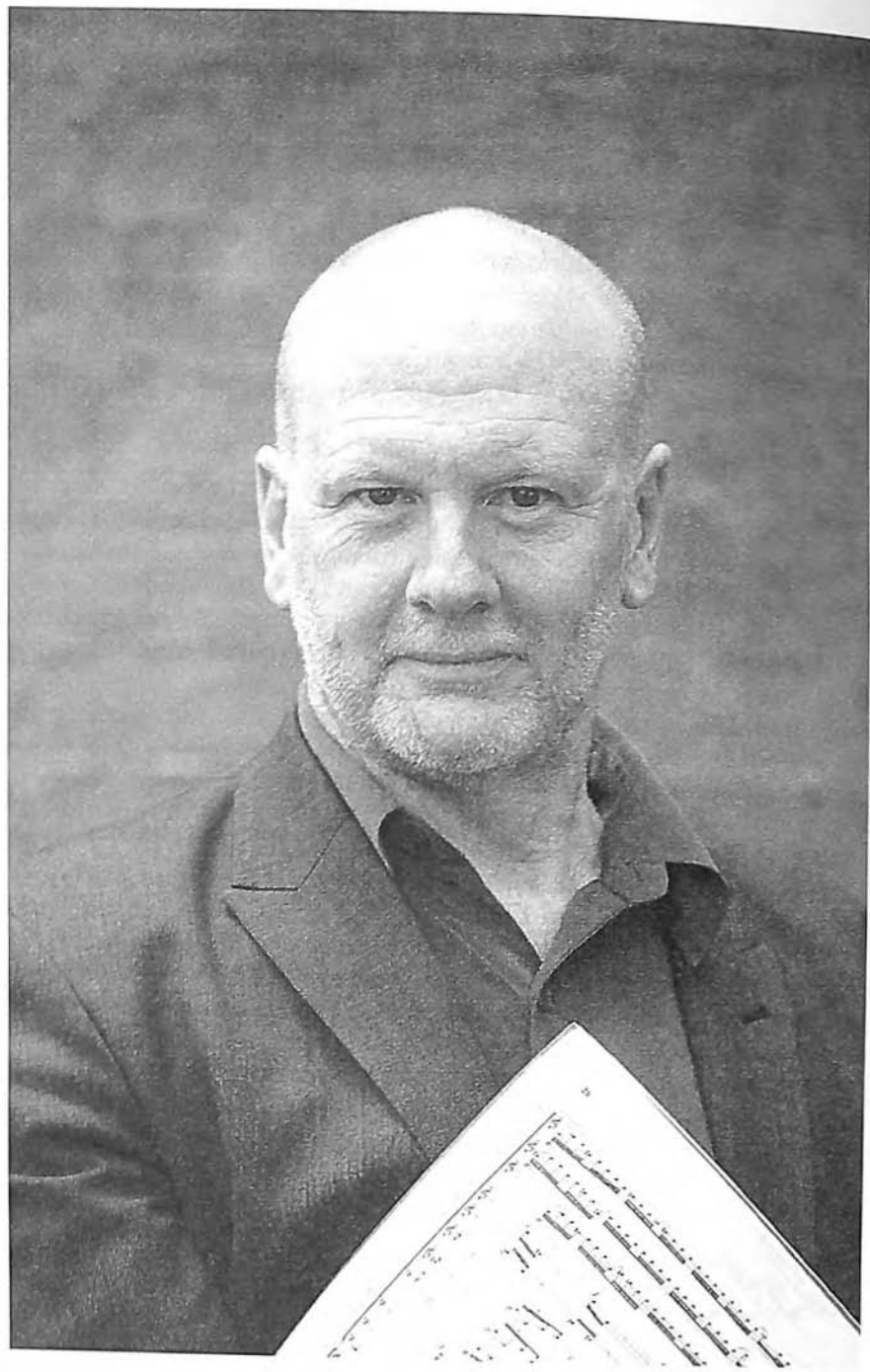
The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.



Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoecker Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

ELECTRONIC & IMPROVISED MUSIC

Wednesday, November 13, 2013 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Improvisation UofL Improvisation & Experimental Music Ensemble

Chris Kincaid, Michael Kagen & Will Wilder, *guitars*
Israel Cuenca, *drum set* Zach Thomas, *electronics*

Memories of Xiaoxiang Lei Liang

Geoffrey Deibel, *saxophone*

Turbulence Kasia Glowicka

Krista Wallace-Boaz, *piano*

hundreds and thousands Brett Dean

5-Channel Sound-installation for the Kunstfest am Kulturforum, Berlin
(30.12.1999-02.01.2000)

1. Anno Dominae
2. Was spricht die tiefe Mitternacht

Stream Machines and Black Arts Henry Vega

J. Patrick Rafferty, *violin*

Le dernier songe de Samuel Beckett Pierre Jodlowski
for Tenor Saxophone & electronics

Geoffrey Deibel, *saxophone*

Roots – Improvisation for viola and two computers

Brett Dean, *viola*
Henry Vega & Krzysztof Wolek, *electronics*

PROGRAM NOTES

Memories of Xiaoxiang - Lei Liang

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both she and the official went insane. My friend, the Chinese composer Mo Wu-ping (1958-1993), once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer at age 34. I composed *Peking Opera Soliloquy* for alto saxophone in his memory in 1994. In the summer of 2002, I met with his family in Beijing and heard more descriptions of his unfinished project. The story still deeply disturbs me, as I continue to be moved by the power of his soul. I decided to revisit pieces of these memories in this project for electronics and saxophone. In this piece, I use some of the materials from my earlier saxophone composition, Mo Wu-ping's singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the ancient Chinese zither composition *Water and Mist over Xiaoxiang*). It is the woman's search for her husband, my friend Mo Wu-ping's search for her, and my search for him—we are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape.

- Lei Liang

Turbulence - Kasia Glowicka

The piece is one of the several series of collaboration between Kasia Glowicka and multimedia artist Emmanuel Flores. The project is inspired by physical phenomenon of turbulence – its force, unpredictability and complexity. Visual soundscapes are pulsating, developing into an abstract narrative that is driven by physical models of turbulence and the growing dramaturgy of the music. From simple the complex and forceful is emerging, growing by multilayered complexity in space and time. And when it's coming into multidisciplinary field it becomes an extended experience. It's about visualizing the sound that gives the audience possibility to immerse into that new reality.

Commissioned by Performing Arts Found Netherlands. The project was a finalist of European competition for live-electronic music projects of ECPNM in 2010.

- Kasia Glowicka

"hundreds and thousands" is a sound installation commissioned by the Berliner Festspiele exploring themes inspired by the turn of the millennium celebrations 1999/2000. It was the Berlin Philharmonic's contribution to the accompanying arts festival, or Kunstfest, that took place at that time. Inspired by the pentagon-shaped design of Hans Scharoun's Berlin Philharmonic Hall, five large loudspeakers were assembled on the square of the "Kulturforum" in front of the hall. The work's four sections were played at various times throughout the four-day festival, and complimented at night by a light display.

One hears not only the musical background of its composer, Brett Dean, but also the extent of his musical interests that reach beyond the regular confines of symphonic music. From Beethoven and Mahler, via rock and jazz elements, through to TV game show soundtracks, *"hundreds and thousands"* is a roller-coaster ride through the sounds of the past century and earlier. But rather than trying to achieve the impossible by referencing an entire millennium's worth of musical and sonic history, Dean created four atmospherically linked pieces that offer the chance to reflect on aspects and themes of the momentous 20th century just as it was coming to a close.

Through the interaction of the five-speaker layout, the entire square was integrated and enlivened with sounds, many of which feature solo contributions by members of the Berlin Philharmonic in combination with a diverse array of other musical and extra-musical sources.

In the first movement, *"Anno Dominae"*, the sounds of a party in full swing give way to an unsettled, even threatening atmosphere in which orchestral and rhythm-section cells and motives interact with the whispered annunciations of year dates from across the 20th century. The movement culminates in the celebratory countdown of the years leading to the millennium change (2001?). Suddenly the party ambience gives way to the reflective voice of a single oboe.

"Was spricht die tiefe Mitternacht" (What saith deep midnight's voice), the second movement, concerns itself in a dark manner with the nature of public celebrations (arguably even such as the one for which the piece was initially created). Formal trumpet fanfares collapse into maddening city sounds; militaristic noises are juxtaposed with solemn lullabies; percussion and brass return with an increasing sense of insistence and harassment.

- Shirley Aphorip

Stream Machines and Black Arts - Henry Vega

Stream Machines and the Black Arts is a fast paced piece of music accompanied by video which playfully joins opposites of musical concepts jumping

between fast and slow, setting sounds that are pure against sounds that are glitchy and noisy. With the title I try to invoke a computation concept into a musical setting referring to the 'age of information' in which we are told we live in. Musically the piece can be envisioned as layers and each layer ends sounding in the same way it begins, these blocks of sound replace the idea of phrases and it's the counterpoint between these layers and the imitating violin that builds the motion of the piece.

The "Stream Machines" comments on the ideals used in the composition of both the music and the video where streams of automated materials are starting and stopping, sometimes slamming together before a new stream of music and video appears. These sounding streams can be harsh and noisy while maintaining a tonal balance with the performing instrument. Layers between the instruments happen with sudden movements, building up the tension of the piece.

- Henry Vega

Le dernier songe de Samuel Beckett - Pierre Jodlowski

I had the idea of this composition while reading some works by Samuel Beckett. As a playwright in particular, he gives us a message defined in terms of absurdity and characterized by a strong distrust of analysis and a wry outlook on our world, human nature and its finitude.

This piece offers a possible continuation to Beckett's world and appears as a permanent dialogue between the saxophone and its sound environment. Nothing really happens here; however, if we pay attention, we'll realise that composition materials have been stripped down and are scarce, nearly obsessional.

We are confined in a world full of selective references (realistic sounds suggesting eventual situations) but which definitely remain suggestive rather than assertive. We have here a constant dialogue which reveals a state of tension as well as one of complicity.

The soundtrack seems to be embodied in a kind of fierce and significant character. We are drawn into a world full of conflicts, of fights, but which has also its sweet or blackly-humoured times. We are surrounded by pathetic radio ghosts, victims of mockery; we experience the joy a «very free» jazz would give us as well as a great tension produced by the extremely distorted spectrum of the saxophone.

Everything here may seem unlikely, there could just be a tangle of situations sliding into one another; unmeaning and drooping energies, complex states opposed to a deep emptiness; nothing more than what is often at work in our dreams...

- Pierre Jodlowski

A few years after joining the Berliner Philharmonic as a violist Brett Dean started to work as a composer, initially working on experimental films and radio projects and as an improvising performer. We are very fortunate that he agreed to join Henry Vega and me in an improvisation set that will come back to the roots and beginnings of his compositional career and draw on the vast experiences of his amazing career as a performer, improviser and composer.

- Krzysztof Wolek

GUEST ARTIST BIOGRAPHY

Washington, D.C. native, **Geoffrey Deibel** is emerging as an important voice for the saxophone and contemporary music. He maintains a multi-faceted career as performer, teacher, and researcher. Recent concert highlights include performances at Merkin Hall and Zankel Hall (NYC), and recitals in Stuttgart, Germany, Cortona, Italy, and in Wichita, KS. Geoff has been an invited guest lecturer at Die Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, and at University College Cork, Ireland. He has appeared at the Internationale Ferienkurse für Neue Musik, Darmstadt, the International Iannis Xenakis Festival in Athens, Greece, and World Saxophone Congresses in the UK, Europe, and Thailand.

Geoff has commissioned new works by both established and emerging composers, including Nathan Davis, Jesse Ronneau, Claudio Gabriele, Drew Baker, and David Rakowski. He has also premiered the music of Hans Thomalla, Marc Mellits, Jason Eckardt, Jagoda Szmytka, David Reminick, Amy Williams, Elliott Sharp, Hiroyuki Itoh, and Mari Takano, and has worked with John Adams, Bernard Rands, Howard Sandroff, and Christopher Adler, among many others. Geoff has been frequently featured on the New Music Chicago and Soundfield series in Chicago, and has been a guest at the Drake University New Music Series and Chamber Music Midwest.

Geoff holds degrees in history and music from Northwestern University, and a doctoral degree from Michigan State University. His doctoral thesis focuses on the structural/post-structural dialectic in the narrative codes used by Roland Barthes and their potential use in contemporary music analysis. His principal teachers have included Joseph Lulloff, Frederick Hemke, Leo Saguiguit, and Reginald Jackson. Geoff has held teaching positions at Grand Valley State University, Alma College, and the University of Florida. He currently serves as Assistant Professor of Saxophone and Director of Jazz Studies at Wichita State University. Geoff is a Selmer and Rico Reeds performing artist, and performs on Selmer Paris Saxophones and Rico Reeds exclusively.

CHAMBER MUSIC

Thursday, November 14, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Firebox (2012)

Yvonne Freckman
(b. 1988)

Krista Wallace-Boaz, *piano*

The Stolen Child (2010)

Marc Satterwhite
(b. 1954)

Paul York, *cello* Dror Biran, *piano*

Rage (2013)

Rene Orth
(b. 1985)

Paul York, *cello*

Snow Dreams (1983)

Joan Tower
(b. 1938)

Kathleen Karr, *flute* Stephen Mattingly, *guitar*

Intimate Decisions (1996)

Brett Dean
(b. 1961)

Brett Dean, *viola*

Carne Cruda Squarciata dal Suono di Sassofono (2003)

John Ritz
(b. 1978)

Adam McCord, *saxophone*
Krista Wallace-Boaz, *piano* Greg Byrne, *percussion*

INTERMISSION

ELYSIAN TROMBONE CONSORT

Timothy Anderson, Brett Shuster & Nathan Siler, *trombones*
Chad Arnow, *bass trombone*

Hymn and Alleluia

John Siler
(b. 1946)

Night's Journey (1997)

Brett Dean

Episodes

Raymond Horton
(b. 1952)

World Premiere

City of Arts and Sciences

David Faleris
(b. 1982)

Danza Lección (2013)

Frederick Speck
(b. 1955)

Kentucky Premiere

PROGRAM NOTES

Firebox - Yvonne Freckmann

Firebox for piano solo exudes the burning energy of a toccata. As the piece developed, I began to see images of trains, chugging or racing along at different speeds through changing terrain. In a steam locomotive, the firebox is the fire chamber that heats the water to produce steam. What a fantastic intensity it takes to power a giant locomotive and its cars!

It had been about four years since I had the chance to write a piano solo, and I had a blast exploring different techniques, such as the cross-hand technique that became a central feature of the piece. I composed *Firebox* in Fall 2012 for my dear friend Jordan Waller on the occasion of her Master's Recital at the University of Louisville, and am delighted to have her teacher, Dr. Krista Wallace-Boaz perform it on the New Music Festival this year.

- Yvonne Freckmann

The Stolen Child - Marc Satterwhite

The Stolen Child was inspired by the poem of the same title by William Butler Yeats. One of his best-known early poems, *The Stolen Child* is a literary exploration of the folk ballad form, and is on a theme common in Irish mythology, that of the human child who is stolen (in this case seduced, really) away from the mortal world by faeries. The faeries speak to the child of the sorrows and uncertainties of human life, contrasting this with the idyllic life (supposedly) led by the faeries.

The movement titles are lines from the poem. The first is the last line of the refrain that, in varied form, ends each stanza. This piece does not attempt to follow the narrative of the poem, but instead simply seeks to express the emotion or imagery of the poetic phrases.

- Marc Satterwhite

Rage - Rene Orth

In my last semester as a masters student, I had the privilege of taking private cello lessons with Mr. Paul York. We developed a good friendship and bond over many things, but perhaps most important – new music. I am honored that Mr. York would ask me to write a piece for him. Mr. York specifically asked for “four minutes of bombastic cello playing.”

And so that is what I wrote.

I felt that a quote from Dylan Thomas’ “Do Not Go Gentle into That Good

Night" was most appropriate for the inspiration of this piece:
"...Rage, rage against the dying of the light"

- Rene Orth

Snow Dreams - Joan Tower

There are many different images of snow, its forms and its movements: light snow flakes pockets of swirls of snow, rounded drifts, long white plains of blankets of snow, light and heavy snowfalls, etc. Many of these images can be found in the piece, if in fact, they need to be found at all. The listener will determine that choice.

Snow Dreams was completed in January 1983 and is dedicated to Sharon Isbin and Carol Wincenc, who commissioned it through a grant from the Schubert Club.

- Joan Tower

Intimate Decisions - Brett Dean

This piece for solo viola was commissioned by the German violist (and my Berlin Philharmonic colleague) Walter Küssner as part of a CD project of works for solo viola planned with a Canadian recording company for the 1998/99 season.

As the title implies, this is music of a private nature, and I must say I found the task of writing a work for a single string instrument strangely akin to writing a personal letter or having an intense discussion with a close friend. The piece opens with a short series of single motives: a minor 3rd, a major 7th, and a perfect 4th, all very distant in character, then a more assertive minor 6th - minor 9th motive, followed later by a chain of oscillating harmonics skating across the lower strings. Slowly these separate elements start reacting to one another, and the mood changes, developing from the distant nature of the opening to something more freely rhapsodic and determined, then evolving further through moments of sudden drama, anger, flighty virtuosity or even calm and tenderness.

After exploring the implications of this "conversation" and sinking to an uneasy quietness, the viola's ensuing whisperings gather momentum, leading to an impassioned climax. The aftermath of this peak leaves an unresolved, gently rocking echo of what has been "discussed" in the guise of the harmonics from the opening.

The name *Intimate Decisions* comes from a painting by my wife, the Australian painter Heather Betts.

I gave the first performance on the 21st June, 1997 at the International Chamber Music Festival in Leicester, England. The first performance in

Australia followed a week later in the Sth. Melbourne Town Hall at a recital of the National Academy of Music.

- Brett Dean

Carne Cruda Squarciata dal Suono di Sassofono - John Ritz

Our pasta is like our rhetoric, only good for filling up our mouths. It's enjoyment lies entirely in the way it forces the jaws open, the way it demands voluptuous self-abandonment, the way it sticks to the palate and to the intestines, the way the eater feels he has become one with it, knotted into a sticky ball and re-fashioned. It's short-lived bliss. We suddenly feel as leaden as false coins. We have no more easy syllables or ready images. Our thoughts wind round each other, get mixed up and tangled like the vermicelli we've taken in. Heaven help us if we are about to enter a discussion or join a lover. Rhymes are fatuous, witticisms cretinous, reasoning impossible when tremors of the bowel disturb them. We know that sins of the gullet are the most quickly punished. The sin of pasta is expiated instantly. The stomach expands at the expense of the brain.

- Rampereti

From today our kitchen has banished pastasciutta. We have come to this decision because pasta is made of long silent archeological worms, which, like their brothers living in the dungeons of history, weigh down the stomach and render it useless. You mustn't introduce these white worms into the body unless you want to make it as closed, dark and immobile as a museum.

- Fillia

Hymn and Alleluia - John Siler

Tonight's work *Hymn and Alleluia* represents two contrasting musical styles for trombone quartet. The "hymn" is very tonal and utilizes church modes, particularly the mixolydian. The "Alleluia" makes use of parallel harmony using second-inversion triadic harmony. He incorporates inverted ninth chords during both sections of the piece. The work is scored for three tenors and one bass trombone. The work had its world premier in September of 2013 at the Cincinnati Conservatory of Music by the Elysian Trombone Quartet.

- John Siler

Night's Journey - Brett Dean

The single-movement work is, as the title implies, inspired by both the tranquillity and otherworldiness of night-time, sleeping and dreams. Listening to previous recordings of the Triton Trombone Quartet, I was immediately struck by their homogeneity and beauty of sound, the power that four trombones have at their disposal, and, perhaps most surprisingly, by the sense of intimacy and delicacy that can be achieved by this combination of instruments.

The piece begins with nothing more than the outline of a harmonic scheme in the outer voices, points on a curve that are occasionally punctuated by a short repeated glissando motif that becomes a major signpost along this journey. The inner voices tentatively add a distant chorale to this framework. As this chorale aspect starts to take precedence over the pointillist motifs of the opening, the shape of the music changes into something more jagged, less consolatory. These contrasting aspects of night, a time when we often reach our highest levels of not only peace but also passion and vulnerability, continue to play out their conflict, tumbling at its peak by way of the glissando motif.

We are then led back into a lugubrious night-time world, that, while quietened, is by no means at peace.

Commissioned by the Triton Trombone Quartet for the 1998 CD project "Triton's Journey" for the Swedish label BIS, *Night's Journey* was also first performed by the quartet at the 111th anniversary celebrations of the Eckhardtsheimer Trombone choir in the Eckhardtskirche, Bielefeld on 4th October 1997.

- Brett Dean

Episodes - Ray Horton

Episodes is derived from two shorter works: one written for the Louisville Orchestra Trumpet Section for a performance at the 1980 International Trumpet Conference at Columbus, OH; and another premiered by a trombone quartet made up of LO members and Kentucky university faculty at the Kentucky Trombone Workshop (Morehead University, 1985). I took the opportunity of this year's performance to make some revisions in both works and combine them into a two-movement piece. "Annunciations" is in a simple ABA form - much of the A section sets the three tenor trombones against the bass trombone both rhythmically and tonically, all at full volume, while the middle section is more sedate. "Reflection; Confrontation" is based on the pitches a-b-c, and features an increase in tempo spread over its brief three-plus minutes. Tonight marks the first performance of *Episodes*.

- Ray Horton

City of Arts and Sciences - David Faleris

The City of Arts and Sciences (La Ciudad de las Artes y las Ciencias) is a modern multi-structure complex designed by two Spanish architects: Santiago Calatrava (from Valencia) and Félix Candela (from Madrid). Various buildings within the complex opened as they were completed throughout the 1990s and 2000s. While the "city" has become a prominent entertainment and tourist attraction -- boasting a museum, planetarium, aquarium, opera house, concert hall, and much more -- one glance at the modern architecture, tranquil pools, and open plazas will stop you in your tracks!

- David Faleris

Danza Lección - Frederick Speck

Whether it was Fred and Ginger, Gene and Rita or Margot and Rudolf, at their best they didn't use the music to create the dance, but together, they became the music. In essence, it's the music that teaches the dance; melodic contours that cue a gentle ebb and flow, triple-meter arabesques that incite circling waltz patterns, or electrifying rhythms that demand *merengue* and *salsa* are sounds that first move with each other on the dance floor of silence. *Danza Lección* was commissioned by the Elysian Trombone Consort.

- Frederick Speck

ELYSIAN TROMBONE CONSORT

Timothy Anderson, Brett Shuster & Nathan Siler, *trombones*
Chad Arnow, *bass trombone*

Formed in 2009, the Elysian Trombone Consort continues with its passion for trombone chamber music. The consort has performed recitals at the University of Cincinnati, College-Conservatory of Music (CCM), University of Southern California, Mesa College (San Diego), the Peabody Institute of the Johns Hopkins University, Elizabethtown State Theatre (KY) and the historic Mt. Vernon United Methodist Church in Baltimore. They have also performed a featured recital at the 2012 College Music Society National Convention in San Diego and the International Trombone Festival (ITF) in 2013. Elysian premiered Frederick Speck's *Danza Lección* during their full-length recital at the ITF.

Committed to the continued development of new repertoire for trombone ensemble, the Elysian Trombone Consort has premiered works by David Fetter, Rodney Oakes and Don Bowyer. In addition, the quartet will premiere a new work by Matt Vandegriff in 2013. The group has also premiered John

Crouch's *Concerto for Four Trombones and Wind Ensemble* with the Peabody Wind Ensemble in Baltimore and performed this concerto with the CCM Wind Ensemble. Upon hearing a recording of his Trombone Quartet, composer Walter Ross exclaimed, "WOW! What a super performance! I have never heard that piece done so well, with such energy, precision and spirit!"

Timothy Anderson is Assistant Professor of Trombone at the University of Cincinnati, College Conservatory of Music. In addition, he serves as principal trombone of the Dayton Philharmonic Orchestra. He also performs regularly with the Cincinnati and Columbus Symphony Orchestras and as a soloist and clinician.

Chad Arnow has been the bass trombonist of the Dayton Philharmonic Orchestra since 2000. He is a frequent performer with the Cincinnati Symphony and Pops and is on the faculties of Xavier University and the College of Mt. St. Joseph. In addition, he has performed with the Columbus Symphony, Cincinnati Chamber Orchestra and the West Virginia Symphony.

Grammy Winner **Brett Shuster** is the Professor of Trombone at the University of Louisville. He has been a member of the Chestnut Brass Company and performed with the San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera and Boston Philharmonic. He is the trombonist with the Louisville Brass and a frequent performer with the Louisville Orchestra.

Founding member **Nathan Siler** served as auxiliary second trombone of the Louisville Orchestra during the 2012-2013 season. He has served as principal trombone with the Orquesta de la SEC in Xalapa, Veracruz, Mexico and as a member of the Charlotte Symphony Orchestra. Additional appearances include the Cleveland Orchestra, Baltimore Symphony, North Carolina Symphony, Louisville Orchestra, Tucson Symphony and Dayton Philharmonic. He has also performed with Randy Newman, Wayne Shorter and the American Brass Quintet.

NEW MUSIC ENSEMBLE
WIND ENSEMBLE

Friday, November 15, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

NEW MUSIC ENSEMBLE
Amy I. Acklin, *director*

At Sixty for string quartet (2013)

Steve Rouse
(b. 1953)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Toward the Sea for Alto Flute and Guitar (1981)

Toru Takemitsu
(1930-1996)

I. The Night
III. Cape Cod

Jabez Co, *alto flute* Michael Kagan, *guitar*

nocturne series: 5 for string quartet & field recording (2012) Chaz Underriner
(b. 1987)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Vita Brevis (2002)

Paul Moravec
(b. 1957)

I. Lullaby
II. My Heart Leaps Up
III. Mezzo Cammin
IV. The Coming of Wisdom With Time
V. In Remembrance

Erin Bryan, *soprano*
Mat Madonia, *violin* Anna Patterson, *cello*
Natalie Rahn, *piano*

red desert (2011)

E. A. Birman
(b. 1987)

*Winner of the 2013 University of Louisville
Frank Abell Young Composer's Competition*

Jabez Co, *piccolo* Samantha Holman, *clarinet*
Natalie Rahn, *piano* Matthew Wetmore, *percussion*
Steven Kinnamon, *violin* Ian Schroeder, *cello*

INTERMISSION

WIND ENSEMBLE
Frederick Speck, *director*

Engelsflügel (2013)

Brett Dean
(b. 1961)

World Premiere

Garden of Exile (2005)

Marc Satterwhite
(b. 1954)

I. Garden of Exile

II. Fallen Leaves in the Memory Void

World Premiere

PROGRAM NOTES

At Sixty for string quartet - Steve Rouse

In December 2012, a Louisville businessman contacted me about composing a string work as a surprise birthday gift for his wife, who was to turn sixty in June 2013. The result was *At Sixty* for string quartet.

As it happened, my sixtieth birthday was during the 2013 summer, and I couldn't help reflecting and reviewing my own life while I was composing this work. Those reflections and the work itself contain a wide range of feelings, from pleasant reminiscences and intensely joyful memories to more subdued, somber thoughts. To me, *At Sixty* is not a work for a sweet-sixteenth birthday, but one of deeper reflection on a life long-lived, in which gratitude and regret live side by side, accommodating one another, comfortable in their familiarity.

- Steve Rouse

Toward the Sea for Alto Flute and Guitar - Toru Takemitsu

Toward the Sea is the first composition of twelve which musicologists categorize as the 'Waterscape' series. The piece includes what is referred to as Takemitsu's 'S-E-A' motive which uses the German nomenclature Es [Eb]-E-A. Takemitsu composed two additional versions of the work - *Toward the Sea II* (1981) for alto flute, harp, and string orchestra and *Toward in the Sea III* (1989) for alto flute and harp which both preserved the same alto flute part as the original. Interestingly, author Greg Gatenby included a manuscript of Takemitsu's score in his art book *Whales: A Celebration* (1983).

Movement I, *The Night*, was premiered in Toronto by Robert Aitken and Leo Brouwer on February, 1981. The entire work was first performed on May 31, 1981 by Hiroshi Koizumi and Norio Sato in Tokyo. The composer noted in the score that he was "grateful to these four performers for their collaboration, especially for the technical advice of Hiroshi Koizumi and Norio Sato."

- Amy Acklin

nocturne series: 5 - Chaz Underriner

nocturne series: 5 is part of a collection of pieces written for various chamber ensembles and field recording. The composer states that "In all the pieces of the *nocturne series*, there are three primary sonic elements: the live performers, the played back field recording and the naturally occurring sound

of the performance environment. All three of these elements are equally important to conception of the series as a whole as well as the success of a performance."

- Amy Acklin

Vita Brevis - Paul Moravec

Vita Brevis, a cycle of five songs, follows a life's passage from infancy through youth, middle age, and old age to death. Beginning with James Agee's hauntingly dark *A Lullaby* and ending with Mary Frye's transcendent *In Remembrance*, the cycle's life trajectory moves perhaps counter-intuitively, from darkness to light, from despair to hope. Youth is represented here by Wordsworth's *My Heart Leaps Up*. The poem's wonderfully paradoxical "The child is father of the man" leads naturally into the song about middle age, a "mash-up" of the opening lines of Dante's *Inferno* with an excerpt from Longfellow's meditation on those very lines, *Mezzo Cammin*. Yeats's *The Coming of Wisdom with Time* concerns the perspective afforded by the passage of time, one of the few positive aspects of the process of aging.

The texts in this cycle appeal to me, in part, for their simple clarity and directness of expression, and none more so than *In Remembrance*... The *brevis* in the title *Vita Brevis* refers to the relatively short duration of the song cycle itself, and to the feeling that life, no matter how long in years, is always too brief. The cycle's theme can be summarized by Thomas Carlyle's phrase: *One life: a gleam of time between two eternities*.

- Paul Moravec

red desert - E. A. Birman

Characterized as "animalistic," "hypnotic," and "edge of the seat," Eugene Birman's musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

The desert is a foreign thing to many people; at least, I think it seems so on the surface. Those things we associate with desert – sand, heat – are just nothing compared to what a desert can be, what it perhaps is, even. The desert is not a place but an idea: only once the realization is made, can something become "desert." And for me, what it has become for me, this realization, is simply one of thirst. Dry parched throat, mortality, healed by water...

When you travel through a real, physical desert, as I have many times, these sensations are primary: distance, linearity, destination. This piece is

"structured" on those sensations and narrated by the thirst I mentioned before.

The only indeterminate aspect is the arrival, for it is always in question and experienced differently, in physical and emotional terms, of course. In this case, the arrival is a surprise. I am loathe to call it a "salvation" of sorts, in terms of the material, but it is a momentary glance away from inevitability. For to cross the desert: by itself, this idea, is one of beating the odds.

- Eugene Birman

Engelsflügel - Brett Dean

On my first visit to Louisville University in 2009, I had the great pleasure of hearing the University's Wind Symphony in full flight; confident, marvelous playing of strong and robust music. It's such a wonderful tradition in American universities and Louisville seems particularly well catered for in this regard, with great players and excellent teaching and direction. Having been asked by the University to write a work for Fred Speck and his Wind Symphony, I thought from the outset it would be fascinating to write a somewhat atypical piece for an ensemble of such potent sonic potential: quiet, fragile music that only hints momentarily at the latent power within its instrumental line-up.

What emerged is entitled *Engelsflügel* or "Wings of Angels", a short essay in mostly hushed, inward, even flighty textures. It found its beginnings in a recent set of piano pieces of mine that paid homage to the piano music of Johannes Brahms. Having started out as an examination and exploration of the very particular accompanying figurations found in Brahms' songs and duo sonatas, *Engelsflügel* took on a life of its own as I investigated the many timbral possibilities of this ensemble. The music oscillates between secretive whispers, cascading wind arpeggios and austere, almost funereal brass chorales.

- Brett Dean

Garden of Exile - Marc Satterwhite

Garden of Exile was inspired by a visit to the Berlin Jewish Museum in early 2005. The museum, designed by Daniel Libeskind, has gotten perhaps as much attention for its unique and symbolic architecture as for its displays. While certainly the museum is about much more than just the Holocaust, any museum devoted to the history of Jews in Germany must of necessity devote a great deal of attention to that huge historical tragedy.

There are a line of Voids, empty, unadorned rooms running lengthwise through the building, expressing the emptiness in Europe after the deporta-

tion and murder of so much of its Jewish population. There are also three axes, underground passageways, one of which leads to the Garden of Exile. This is a surreal-appearing outdoor space. There are 49 pillars, each six meters tall (a little less than 20 feet). These are set at an angle, and growing out of the top of each pillar are olive trees, the traditional Jewish symbol of peace and hope. Despite this symbolism, the effect is very unsettling, due perhaps to the weird angle of the pillars, and to the unreachable distance of the trees. To me, the energy of the Garden was bleak and somehow almost violent. This effect was perhaps amplified by the fact that we visited on a very gray and cold winter day.

In one of the Voids, named the Memory Void, there was a temporary display by sculptor Menashe Kadishman, called *Fallen Leaves*. Over 10,000 heavy iron leaves, with rough human faces cut into them, covered the floor. Visitors had to walk over them to explore the area, which created a distinct clinking sound in the echoing space of the void. It was extremely disconcerting to walk over these amalgams of leaves and human faces, many of which appeared to be screaming.

My music for the two movements expresses the violent energy I perceived in the *Garden of Exile*, and the more contemplative, but still very disturbing, emotions engendered by *Fallen Leaves*. In the latter, in particular, metallic percussion instruments imitate the sounds of the metal leaves as they were walked upon.

Garden of Exile was written for the University of Louisville Wind Ensemble, Frederick Speck, conductor.

- Marc Satterwhite

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES

Carrie Ellis + picc	Danville
Sam Williams + picc	Alvaton
Sarah Kurtz + picc	Louisville
Meaghan Spencer + picc	LaGrange
Chelsea Reidinger + picc	Floyds Knobs, IN

HORNS

Tyler Taylor	Louisville
Jake Campbell	Greer, SC
Emily Smith	Elizabethtown
Andrew Osborn	Lexington
Mason Gatch	Milford, OH

OBOES

Lindsay Foster	Florence
Scott Sams	Lexington
Jim Hardaway	Jeffersonville, IN

TRUMPETS

Nick Calcamuggio	Carmel, IN
Clay Parler	Charlotte, NC
Brandon McKinley	Hopkinsville
Clinton Linkmeyer	Laconia, IN
Chris Pate	Louisville

CLARINETS

Samantha Holman	Louisville
Alex Enyart	Alexandria
Katie Teremi	Ft. Mitchell
Emily Danielson	Paducah
Heather Shelton	Crittenden
Ellen Trammel	Lexington
Walter Yee	Germantown
David Elliott	La Porte, IN

TROMBONES

Tim Hutchens	Murray
Thomas Macaluso	St. James, NY

BASS TROMBONE

James Clark	Smithfield
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BASSOONS

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	LaGrange

EUPHONIUMS

Chris Dye	LaGrange
Tyler Hart	Elizabethtown

ALTO SAXOPHONES

Mitchell Rollins	Mayfield
Damien Hicks	Crittenden
Zach Schlaug	Louisville

TUBAS

Colin Wise	Floyds Knobs, IN
Michael Tignor	Richmond, VA

TENOR SAXOPHONE

David Cecil	Richmond
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PERCUSSION

Matthew McClimon	Fortuna, CA
Kyle McCoy	Pittsburgh, PA
Jecorey Arthur	Louisville
Spencer Zembrodt	Florence
Chris Mudd	Elizabethtown

BARITONE SAXOPHONE

Cambron Little	Owensboro
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DOUBLE BASS

Sydney Simpson	Owensboro
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UNIVERSITY WIND ENSEMBLE

The University Wind Ensemble is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as possessing "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

**GRAWEMEYER PLAYERS
SYMPHONY ORCHESTRA**

Saturday, November 16, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

GRAWEMEYER PLAYERS

Winter Songs (2000)

Brett Dean
(b. 1961)

Patrick MacDevitt, *tenor*
Kathleen Karr, *flute, alto flute & piccolo*
Jennifer Potochnic, *oboe & English horn*
Dallas Tidwell, *clarinet & bass clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*
Frederick Speck, *conductor*

INTERMISSION

**SYMPHONY ORCHESTRA
Kimcherie Lloyd, *director***

CSX a fanfare for orchestra (2013)

Bryce Fuhrman
(b. 1990)

Quinn Dizon, *conductor*

Ribbon Flow (2009)

Frederick Speck
(b. 1955)

Viola Concerto (2005)

Brett Dean

- I. Fragment
- II. Pursuit
- III. Veiled and Mysterious

Brett Dean, *viola*

PROGRAM NOTES

Winter Songs - Brett Dean

It was the sheer fascination of an expat Australian with the unfamiliar extremes of a Berlin winter that inspired me to write my "Winter Songs". They date back to 1994, when I was first approached by the Philharmonic Wind Quintet, however were not fully realised until 2000. I chose five poems by E.E.Cummings that all revolve around images of winter (and, being from his last, posthumously published collection of poems, perhaps confronting the "winter" of his own life, as in the innocent childhood memories of Poem 52 for example), and grouped them into three movements with a lengthy instrumental introduction. Here much of the main material is introduced and explored.

The first two poems (No.s 16 & 17) are good examples of Cummings' highly inventive typographical style, where words are dissolved into constituent parts, often split up across several lines into single letters, giving the words at times unexpected neologisms and new associations. The singer is given space to roam in this literary "geography" of sounds. In Poem 16 for example, Cummings presents the word "suburban" with the segments "s", "ub", "sub", "urba" and "n", offering the tenor the chance to gradually present the word. These two poems portray the unflattering sides of winter in the city, all grime and sludge. Fast, knotty passages of notes in the setting of Poem 17 add to the cluttered, messy feel of the words, with all its "filthy slush".

The central movement is a setting of the more conventionally structured Poem 36, in which Cummings, already in 1962, sends us a searing warning on the dangers of ecological destruction.

The final two movements are free of the negative connotations of winter. There is much less dark and cold, much more a sense of timelessness and openness, more Finland than NYC. In fact, it reminded me of one particularly "golden" November in Berlin, namely in 1989. During the days of the fall of the Berlin Wall, we enjoyed beautiful sunny days with a special clarity of light, combined with a brisk, icy freshness as everyone celebrated at the Brandenburg Gate. I'd never spent so many hours outside during a November before. Winter, with its many extremes, heralds a new beginning and offers intense emotional connections.

- Brett Dean

CSX - Bryce Fuhrman

CSX is a very brief fanfare for orchestra composed for the University of Louisville Symphony Orchestra in 2013. The title refers to trains that as-

saulted my ears night after night while living in my apartment in Louisville, Kentucky while studying for my master's degree.

- Bryce Fuhrman

Ribbon Flow - Frederick Speck

Ribbon Flow for string orchestra, emerges from delicate initial thematic elements which gain in weight, texture and density throughout its course, creating drama and a sense of its strength, motion and flow. Its general form is ABA'C(bridge)A''B''. Each sectional variant gains in textural density, and in the case of the final B section, motion, as a long term accelerando drives to the music's release. A literary parallel is drawn with the concise intensity of the poetic form called, Haiku. More specifically, *Ribbon Flow* relates to a Haiku by J.W. Hackett who is credited as the first poet to write "real" Haiku in English. Especially known for his "present-moment" Haiku, his collection simply called, "Winter Haiku," features the following:

Rocks stacked high with snow
narrow the wild stream into
smooth ribbons of flow.

The editor's review from J.W. Pepper described *Ribbon Flow* as "a great display of skill and musicianship. The music swirls like a ribbon in the wind, dancing and floating on the breeze. Mesmerizing."

- Frederick Speck

Viola Concerto - Brett Dean

I've often mused upon the fact that so much music written for the viola is characterised by a particular sense of melancholy, invariably coupled with a busy, dogged brand of defiance or even gruffness. While we violists may look with a certain envy upon the joyous abandon of the finale of Tchaikovsky's Violin concerto, the high drama of the entry of the violin in the Brahms Concerto or the sheer, wide-screen magnificence of the Dvorak or Elgar Cello Concertos, we have a particular voice that is uniquely ours, and a very telling and touching one it is too.

Largely deprived of such masterworks of the classical and romantic periods, viola players generally tend to embrace the music of the 20th and 21st centuries with greater passion than our violin and cello playing colleagues.

Here, the solo viola repertoire undoubtedly also has its moments of joy and vigorously positive energy. The last movements of the Bartok concerto and of Hindemith's "Schwanendreher", for example, both lend the viola

a folk-inspired voice of singular freshness and exuberance. But when it comes to finding the true essence of the viola's character, these are perhaps exceptions rather than the rule.

So it is then a unique privilege and challenge to have the opportunity to now approach the form of the viola concerto as both composer and performer. Above all, it filled me with thoughts about my own relationship with this curiously beautiful, somewhat enigmatic instrument of my choosing. Due to the unusually hands-on directness of writing a concerto for oneself, it also inspired thoughts upon the workings of music itself, removed from any sense of external programmatic influences or stories which inform so many of my other pieces.

Hence this work is simply entitled *Viola Concerto*.

More by coincidence than design, the piece follows the traditional concerto shape of three movements. Having completed the substantial second and third movements, I felt the piece required a "scene setting" of some kind. Thus, the work begins with "Fragment", a brief visit to a delicate sound world in which some of the work's main motives and instrumental colours are introduced in the orchestra, eventually enticing a high, floating cantilena response from the soloist.

"Fragment" however serves merely as a short satellite of serenity before the orchestra tumbles into the longer second movement, "Pursuit". As its name implies, this is a restless ride for all concerned, presenting the solo viola as a harried, lonely figure fighting against the latent threat of the orchestra, which seems only too keen to burst in and have its say whenever it gets the opportunity. A solo cadenza of bird-call inspired flageolets and high C-string yearnings forms a fleeting central reprieve before the chase resumes.

This is music of jagged virtuosity and rhythmic edginess, the kind of hybrid that might have arisen if Paul Hindemith had played in a band with Tom Waits...

The piece closes with "Veiled and Mysterious", an extended elegy in which the viola sings an unfolding "Klagelied" over icy sonorities of solo cello and bowed percussion. After a passage of sudden stillness and delicate question marks in the solo voice, the viola's line develops again in intensity, eventually awakening the orchestra into action, taking over from the viola to emerge in a large scale tutti section in which statements from throughout the piece are thrown into a melting pot, by turns stark and lyric. Out of the remnants of this material, the solitary figure of the viola solo resurfaces in an atmosphere of conciliation and dreaminess. Accompanied by the weaving lines of oboe and cor anglais, the viola, no longer hassled and pursued, guides us to a peaceful, if somewhat ambivalent conclusion with a revisiting of the bird-like harmonics from the middle movement.

- Brett Dean

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Quinn Dizon, *Assistant Conductor*

Brandon McKinley, *Orchestra Manager*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steve Kinnamon
Mat Madonia
Jalisha Boyd
Caitlin Edwards
Jacob Head
Amelia Lant

SECOND VIOLIN

Marina Konishi-Comfort *
Mary Grace Reed
Riki Matsui
Piotr Solorz
Hannah Chalk
Raillianis Batista Montero
Chloe Meinshausen
Kyle Barber

VIOLA

Sam Meade *
Chelsea Cook
Prangchat Fakto
Sydney Fogle
Justin Giarrusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh
Jarrett O'Hearn

CELLO

Ryan Snapp *
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Addison Becker
Kayla Johnson
Chelsea Getty
Kyle McKay
Lorel Yoder
Briana Browne
Anne Parsons

DOUBLE BASS

Jordan Wright *
Sydney Simpson
Aaron Shockley
Ian Elmore
Catherine Craig
Liam Fisk
Pauline Ottaviano
Marie Knueven

FLUTE

Carrie Ellis
Meaghan Spencer
Jabez Co

PICCOLO

Meaghan Spencer

OBOE

Teil Buck
Scott Sams
Erin Elliott

ENGLISH HORN

Erin Elliott

CLARINET

Samantha Holman
Alex Enyart
Walter Yee

BASS CLARINET

Alex Enyart

BASSOON

Jackie Royce
Lauren Roerig
Anna Garman

CONTRA BASSOON

Lauren Roerig

HORN

Tyler Taylor
Emily Smith
Ian Wolfe
Bradley Jopek
Matt DeVore
Josh Goodman

TRUMPET

Nick Calcamuggio
Clay Parler
Brandon McKinley
Erika Howard

TROMBONE

Tim Hutchens
Thomas Macaluso

BASS TROMBONE

James Clark

TUBA

Colin Wise
Michael Tignor

PERCUSSION

Spencer Zembrodt
Travis Nestor
Joseph Beeber
Ryan Johnson
Chris Cutshaw
Samantha Sanky
Chandler Pierce

HARP

Roseanna Shafer

CELESTE

Elliot Eckel

PIANO

Joseph Kohake

† *concert mistress*

* *principal*

GRAWEMEYER PLAYERS

The **Grawemeyer Players** is an ensemble established in celebration of the 25th Anniversary of the prestigious Grawemeyer Award for composition, awarded annually by the University of Louisville. Performing in varied chamber music combinations, the ensemble is comprised of faculty from the University of Louisville School of Music and is committed to performing works by Grawemeyer Award winning composers. Members of the ensemble have performed as soloists, chamber musicians, and orchestral musicians on stages around the world. As part of the Louisville community with its rich tradition of new music, all members of the ensemble are accomplished performers of contemporary music and personally dedicated to exploring the best chamber music written in our time.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Così fan tutte*.

**PERCUSSION ENSEMBLE
COLLEGIATE CHORALE
CARDINAL SINGERS**

Sunday, November 17, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

PERCUSSION ENSEMBLE
Greg Byrne, *director*

Scape After Louise

Jacob Gotlib

Dusk: Squaring the Circle

(b. 1984)

Dawn: Reassemblages

Kyle McCoy, Chris Mudd, Travis Nestor & Spencer Zembrodt
Greg Byrne, *conductor*

COLLEGIATE CHORALE
Kent Hatteberg, *director*

Tau bet kokios sutemos šviesios (2000, rev. 2006)

Vaclovas Augustinas
(b. 1959)

Short is Time (2009)

Forrest Pierce
(b. 1972)

At toi Atrem (Lux caelestis) (2011)

Timothy Kramer
(b. 1959)

Jung Hyun Ahn & Andrew Wheaton, *soloists*

There will come soft rains (2011)

Ivo Antognini
(b. 1963)

little man in a hurry (The City and the Sea) (2010)

Eric Whitacre
(b. 1970)

Bomi Lee, *piano*

INTERMISSION

Skizzen für Siegbert (2011)

Brett Dean
(b. 1961)

Brett Dean, *viola*

CARDINAL SINGERS Kent Hatteberg, *director*

The New Moon (2012)

Ēriks Ešenvalds
(b. 1977)

Libera me (2011)

Anthony Sylvestre
(b. 1977)

Now Comes the Dawn (2007)

Brett Dean
(b. 1961)

Haley De Witt, *soloist*

Alleluia (2011)

Eric Whitacre
(b. 1970)

Sarah Tubbesing & Tyler Dippold, *soloists*

Traumtänze ... (2006)

Hans Schanderl
(b. 1960)

PROGRAM NOTES

Scape After Louise - Jacob Gotlib

Scape After Louise was inspired by the sculptures of Louise Nevelson (1899-1988). Nevelson is famous for her huge wooden assemblages, each consisting of a network of boxes or grids. Within each box there are a set of found objects whose shape and characteristics remain consistent, but whose order, size, and permutation are changed in each box. Upon first seeing the work in Kansas City's Nelson-Atkins Art Museum, I was thrilled by how a work so rigidly structured and static could explode with so much inner life and vitality. Though the sculptures stood still and monolithic, it seemed as if inside they were in a constant state of fluid and amorphous movement.

My goal in this work was not to only translate the aesthetic logic of Nevelson's work into a musical form, but to translate my experience of looking at the work itself...the way my eyes perceived the work and the way it is interpreted in my mind. Like Nevelson's sculptures, the piece contains four different sonic objects that are grouped into four different "panels." The first movement, "Dusk: Squaring the Circle" is more objective, consisting of a gradual focusing and zooming-in upon the panels; at first each panel is audible individually, then each group of objects, then each individual object by itself. It is akin (aurally) moving ever-closer towards the work, viewing it from its broad totality to its finest detail.

In the second movement, "Dawn: Reassemblages," the artwork is reconstructed in my subjective mind. As my mind begins to assemble the artwork from its smallest details to the full picture, the individual objects take on new meanings and personalities. They are no longer tightly bound by the grid of the work, but are free to transform, interact, and to take on unexpected traits and meanings.

- Jacob Gotlib

Tau bet kokios sutemos šviesios - Vaclovas Augustinas

In this short piece we can hear some of the characteristics of Baltic choral music: a virtuoso command of vocal orchestration, a mingled richness and clarity of texture, a fondness for cluster-chords and diatonically saturated harmony and the frequent use of ostinatos. The text, from Psalm 139, is not set in the conventional manner – there is no word-painting – but, rather, the Psalmist's optimistic certainty is conveyed through internal pedals and carefully weighted antiphonies between an eight-part choir and a four-part semi-chorus. Almost entirely homophonic, with open yet sonorous voicing, the piece has an exultant buoyancy, the brightness of its opening gradually darkening into an overlapping chorale-ostinato whose repetitions are

abruptly halted by a final phrase of quizzical harmonic ambivalence. The lengthy silence that follows is part of the piece.

- Gabriel Jackson

Short is Time - Forrest Pierce

This small haunted bagatelle is concerned with the potential loss of all things we hold dear. Like a great clock unspinning itself as the hands converge on some final hour, *Short is Time* inexorably marches toward an unseen, unheard ending. In her brief poem, Christina Rossetti asserts that, in the face of the loss of great beauty, "girt up and meek," we can only watch and pray. It was written for Paul Tucker and the University of Kansas Chamber Singers.

-Forrest Pierce

At toi Atrem (Lux caelestis) - Timothy Kramer

In 2004 I composed my *Lux aeterna* for Scott MacPherson and the Trinity University Choir. After hearing a performance in the Cologne Cathedral, I started to think about making a larger cycle that would address the subject of light from different religious perspectives. *Lux Caelestis* (Celestial Light) is the final result of that process. There are five works in this cycle with texts drawn from Judaism, Zoroastrianism, Buddhism, Hinduism, and Christianity, and each work may be performed together or independently.

The cycle begins with the creation of light (Genesis) and the words "Yehi-or" - let there be light. The second piece, *At toi Atrem* (By or Of Thy Fire), comes from the Zoroastrian scriptures and is sung in Avestan. These excerpts are some of the oldest texts in the cycle (about 3800 years old) and some are hymns attributed to Zoroaster himself. They speak of Asha (divine Right) and fire as the manifestation of the light of God. Perhaps the first type of monotheistic religion, Zoroastrianism influenced the Abrahamic faiths and there are many traits that we see in other faith traditions (e.g., lighting a candle before a service). The work sets different words for fire (Atrem, Atarsh, Athro) and uses the metrical lines of the hymns in rhythmic strophes.

- Timothy Kramer

There will come soft rains - Ivo Antognini

In her poem Sara Teasdale tells of a world in which man destroys itself through the devastation of war, and nature scarcely realizes that man has

disappeared from earth. Spring will arrive, and the normal cycle of life will continue, devoid of mankind. There is a chilling indifference in her poem, that the earth wouldn't really care if man no longer existed. Antognini employs lush, beautiful harmonies, influenced by his earlier studies in jazz, to portray the descriptive images of birds, frogs, and trees.

About his setting, Antognini writes: "I read the book *The Martian Chronicles* by Ray Bradbury when I was 15 (MANY years ago). I was very impressed by it. There was also this poem by Sara Teasdale at a certain point. I never forgot this passage of the book. Only a few years ago I found the poem again, when I was looking for new texts to be set to music. I could not resist when I met *There Will Come Soft Rains!* In it I tried to describe nearly every word and phrase with the right color and character."

Antognini's setting was the winner of Boston's 2012 Contemporary Americana Festival. It is dedicated to Joshua Habermann and the Santa Fe Desert Chorale, who premiered the work in 2011.

- Kent Hatteberg

little man in a hurry (The City and the Sea) - Eric Whitacre

little man in a hurry is the fifth and last piece from *The City and the Sea*, a cycle of five settings of poems by E.E. Cummings. The entire set is based on white key clusters on the piano, which Whitacre refers to as the 'oven-mitt' technique, because the chords are played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own. *little man in a hurry* describes people living in modern society which demands haste. The piano introduction begins with rapid, percussive clusters in contrary motion, hinting of a crowd of people scampering around to take care of their own business. Various rhythmic patterns of 'ma-ma-ma-ma-ma... man' in each part and rapidly spoken words add to the scurrying images of the piece. In the middle section, the soprano and alto sections have a slower, linear melody portraying the poet's suggestion of relaxation and repose. The piece concludes with the inner conflict of the little man choosing between the busy life tied up with "responsibilities" and reflection of life through relaxation. *little man in a hurry* was commissioned by a consortium of choruses to benefit Chorus America.

- Jung Hyun Ahn

Skizzen für Siegbert - Brett Dean

The very first time I ever played in the viola section of the Berlin Philharmonic Orchestra, I was lucky to sit at the same desk as the long-standing and warmly respected Philharmonic violist, Siegbert Ueberschaer. Already

in the opening bars of Dvorak's *Stabat Mater* I fell foul of the legendary late response time of the orchestra and came in right on the downbeat - as years of orchestral training in Australia had taught me. Siegbert kindly, knowingly, looked at me and said, "Just play with me, breathe with me, as if we were playing chamber music." Siegbert's guiding hand and subtle yet compelling body language while playing helped me recognize something fundamental about the orchestra's very particular mechanics and an enduring friendship followed, imbued with his generous spirit and good humour.

Siegbert Ueberschaer passed away in 2011. As this work was commissioned as the set-piece for a viola competition, I endeavoured to write a work that fulfilled a dual purpose: of both honouring Siegbert's memory with music for his (and my) beloved instrument while at the same time providing a suitable test piece for an ambitious group of gifted young viola players. Its outer movements, reflective and lamentoso in character, therefore bookend a centrally placed, virtuosic moto perpetuo movement of unrelenting drive.

- Brett Dean

The New Moon - Ēriks Ešņvalds

Sara Teasdale's bouts with poor health, loneliness, depression, and disillusionment colored much of her poetry, yet her fascination with nature, beauty, stars, the moon, nighttime, love, and death, gives her poetry a childlike simplicity and clarity. In *The New Moon*, the daily torment she endured is clear, yet she finds it worth the struggle when at night a new moon "wakes up in the sky." Ēriks Ešņvalds has set her poem with a burst of anger at the onset, then he gradually transforms the music as the poet finds the silver lining - the moon rising "in the cloudy seas." He gradually removes singers from the dense texture, leaving finally just one singer per part on the repeating text. Then, a world of beauty opens up, with gentle tone clusters gradually rising in range, volume, and tempo until the entrance of chimes and water-tuned glasses, transforming the tonal landscape into one of wonder and hope. *The New Moon* is set for ten-part chorus, with *divisi* up to fifteen parts. It was commissioned by the Youth Choir *Kamēr...* and their conductor Māris Sirmāis, and was premiered by the ensemble in 2012 in Riga.

- Kent Hatteberg

Libera me - Anthony Sylvestre

I wrote this piece, not for a commission, but because I would like to write for the French choir Resonance de Brest in which I have sung. I thought

about a theme I had originally composed for strings but had never finished. So I developed it, thinking about a choral purpose. In parallel, I added Latin lyrics that would be suitable for it. It seems easy to say that here, but it was not truly the case in practice. It is my first *a cappella* work, and the opportunity to have a good choir was fantastic. It permitted me to make corrections like the balance in the different choir sections, or to correct the dynamics and other little details on the score. It was a kind of laboratory work for me if I say so. So the point I want to make is that it is easier for me to compose a musical theme than to develop it, and even more to make lyrics fit the music. But when we succeed, the satisfaction abounds and it is well worth the effort. *Libera me* is dedicated to H  l  ne Sylvestre.

- Anthony Sylvestre

Now Comes the Dawn - Brett Dean

Now Comes the Dawn takes its text from the poem *Noël* by American poet Richard Watson Gilder. It opens quietly and mysteriously, then becomes more agitated as the winds of nighttime pick up. The approach of dawn brings with it the anticipation of Christ's birth. The composer then brings back the mystery of the opening measures, now with a lone treble voice quietly hovering above. *Now Comes the Dawn* was composed for Stephen Cleobury and the Choir of King's College, Cambridge.

- Kent Hatteberg

Alleluia - Eric Whitacre

I'm not an atheist, but I'm not a Christian either, and for my entire career I have resisted setting texts that could be used in a liturgical context. However, after spending the 2010 Michaelmas term at Sidney Sussex College, Cambridge, singing with Dr. David Skinner and his marvellous Chapel choir, I began to see the deep wisdom in the liturgy. I found myself suddenly open to the history and the beauty of the poetry, and it was the singe-word Alleluia – 'praise God' – that most enchanted me. So I transcribed *October*, a work I originally wrote for wind symphony, for *a cappella* voices, using only that single word.

- Eric Whitacre

Alleluia was written for Dr. David Skinner and the Sidney Sussex College Choir, who gave the first performance in Sidney Sussex Chapel, Cambridge University, on 25 June 2011.

Traumtänze . . . - Hans Schanderl

Traumtänze... (Dream Dances) was composed at the suggestion of the artistic director of the Neuer Kammerchor Potsdam. Originally planned as an idea for a project to be part of a creative vocal seminar conducted by the composer, it developed into the task of writing a work to be performed by the choir at a competition in Kiel. It is structured in three parts, each based on different rhythmic models. In the first part a polyrhythmic dovetailing of the various voices is presented in the foreground, like a conversation taking place among many people. Different characters and inner moods come forward. Part two develops from a continuous metrical 16th note pulsation, where the vocalization serves as a kind of vocal synthesizer, which plays with the many diverse and subtle possibilities of allowing the sound to move from the front to the back of the mouth. The third part deals with the reflection of beat and offbeat and the forces that unfold within them.

- Hans Schanderl

Traumtänze... won "Best Contemporary Work" at the German National Choir Competition in 2006 as performed by the Neuer Kammerchor Potsdam.

TEXTS & TRANSLATIONS

Tau bet kokios sutemos šviesios
Kur pabėgsiu nuo Tavo dvasios,
nuo Tavęs pasislėpsiu?
Jeigu kilčiau į dangų, ten esi,
jei nužengsiu į pragarus, rasiu.
Jei aušrinės sparnus įgyčiau
ir gyvenčiau jūros pakrantėj,
net ir ten Tavo rankos vadžiotų
net ir ten dešinioji Tavo paremtų.
Jeigu tarčiau:
"Teapgaubia tamsa,
ir šviesa naktimi tepavirsta."
Tau bet kokios sutemos šviesios.
Kas tamsu, Tau visai netamsu,
o naktis kaip diena Tau nušvinta,
Tau bet kokios sutemos šviesios.

Yea, the darkness hideth not from thee
Whither shall I go from thy spirit?
or whither shall I flee from thy presence?
If I ascend up into heaven, thou art there:
if I make my bed in hell, behold, thou art there.
If I take the wings of the morning,
and dwell in the uttermost parts of the sea;
Even there shall thy hand lead me,
and thy right hand shall hold me.
If I say,
"Surely the darkness shall cover me;
even the night shall be light about me."
Yea, the darkness hideth not from thee;
but the night shineth as the day:
the darkness and the light are both alike to thee.
Yea, the darkness hideth not from thee.

Psalm 139: 7-12

Short is Time

Short is time, and only time is bleak;
Gauge the exceeding height thou hast to climb:
Long eternity is nigh to seek:
Short is time.

Time is shortening with the wintry rime:
Pray and watch and pray, girt up and meek;
Praying, watching, praying, chime by chime.

Pray by silence if thou canst not speak:
Time is shortening; pray on till the prime:
Time is shortening; soul, fulfil thy week:
Short is time.

Christina Rossetti (1830-1894)

At toi Ātrem

At toi Ātrem Ahurā aojonghvantem
ashā usemahi

Ātarsh voi Mazdāo Ahurayā ahi,
Mainyeush voi ahyā spenishto ahi

Thwahyā garemā āthro ashā-aojangho,
hyat moi Vangheush haze jimat Manangho

Of thy Fire

O Ahura Mazda we ardently desire
Thy mighty Fire, through Asha.

Yasna 34-4

O Fire you are the symbol of Ahura Mazda,
you are the symbol of the beneficent mind.

Haptan Yasht (Yasna) 36:3

And Thou shall come to me through the heat
(splendor) of Thy Fire, possessing the strength
of righteousness and good mind.

Yasna 43-4

Translations by Ervad Gustad Panthaki

There will come soft rains

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum-trees in tremulous white;

Robins will wear their feathery fire
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree
If mankind perished utterly;

And Spring herself, when she woke at dawn,
Would scarcely know that we were gone.

Sara Teasdale (1884-1933)

little man (in a hurry)

little man

(in a hurry

full of an

important worry)

halt stop forget relax

wait

(little child

who have tried

who have failed

who have cried)

lie bravely down

sleep

big rain

big snow

big sun

big moon

(enter

us)

E.E. Cummings (1894-1962) Poem No. 10 from "No Thanks"

The New Moon

Day, you have bruised and beaten me,
As rain beats down the bright, proud sea,
Beaten my body, bruised my soul,
Left me nothing lovely or whole—

Yet I have wrested a gift from you,
Day that dies in dusky blue:
For suddenly over the factories
I saw a moon in the cloudy seas—

A wisp of beauty all alone
In a world as hard and gray as stone—
Oh who could be bitter and want to die
When a maiden moon wakes up in the sky?

Sara Teasdale (1884-1933)

Libera me

Libera me Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra,
dona pueris tuis requiem.
Dona nobis requiem.

Libera me, de morte aeterna
in die illa Rex tremendae majestis salva me!
Requiem.

Deliver me

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the earth shall quake,
grant your children rest.
Grant us rest.

Deliver me from death eternal,
in that day, King of terrifying majesty save me!
Rest.

Noël (Now comes the dawn)

Star-dust and vaporous light,—
The mist of worlds unborn,—
A shuddering in the awful night
Of winds that bring the morn.

Now comes the dawn: the circling earth;
Creatures that fly and crawl;
And Man, that last, imperial birth;
And Christ, the flower of all.

Richard Watson Gildern (1844-1909)

Noël, from "The Poems" (1908)

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

* graduate student
+ section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

* graduate student
~ UofL faculty

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily a *cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Micro-galaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinas, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nastra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir *Latvija* from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Salutaris*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odyssud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer **Lei Liang's** music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, a *cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guinée, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with "integrative body-voice work."

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of "Best Contemporary Work" at the German National Choir Competition in 2006 for his a *cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

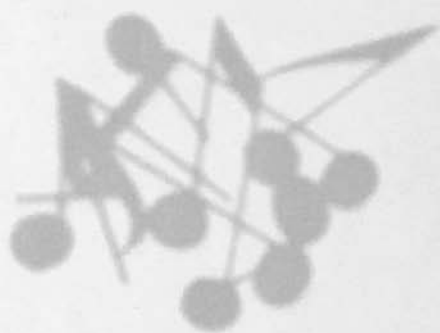
Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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Pushkin in Exile

A retrospective on the life of the great poet



Anton Belov, *baritone*

Cliff Jackson, *piano*

Saturday Afternoon

January 12, 2013

4:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

A Dream (1817)
Alexander Glazunov (1868-1936)

The flying wisps of clouds are thinning, scattering far (1820)
Nikolai Rimsky-Korsakov (1844-1908)

The Prisoner (1822)
Alexander Gretchaninov (1864-1956)

To the Fountain of the Bakhchisarai Palace (1822-24)
Alexander Gurilyov (1803-1858)

Night (1823)
Anton Rubinstein (1829-1894)

Invocation (1830)
Yuri Shaporin (1887-1966)

Aleko's Aria
Adapted from *The Gypsies* (1824)
Sergey Rachmaninoff (1873-1943)

~Intermission~

A Winter Evening (1825)

Nikolai Medtner (1880-1951)

My Sister's Garden (1825)

Alexander Dargomyzhsky (1813-1869)

My blood is blazing with desire (1825)

Mikhail Glinka (1804-1857)

Alexander Glazunov (1868-1936)

A wondrous moment I remember

Mikhail Glinka (1804-1857)

Tu et vous (1828)

Alexander Dargomyzhsky (1813-1869)

Oh, beauty, do not sing to me (1828)

Mikhail Glinka (1804-1857)

Mily Balakirev (1837-1910)

Sergey Rachmaninoff (1873-1943)

I loved you once (1829)

Alexander Dargomyzhsky (1813-1869)

The Prophet (1826)

Nikolai Rimsky-Korsakov (1844-1908)

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SCHOOL OF MUSIC

presents

**Brett Shuster, *sackbut,*
*alto & tenor trombones***

&

Clint McCanless, *tuba*

with

**Steve Kinnamon, Jack Ashworth,
Krista Wallace-Boaz & Dror Biran**

Faculty Recital

Sunday Afternoon

January 13, 2013

3:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Sonata No. 6

Dario Castello
(c. 1590-c. 1658)

Steve Kinnamon, *violin*
Jack Ashworth, *harpsichord*

Divertimento (Opus 5. No. 2)

Georg Christoph Wagenseil
(1715-1777)

- I. Allegro
- II. Andantino
- III. Allegro assai

Steve Kinnamon, *violin*
Jack Ashworth, *piano*

Three Miniatures for Tuba and Piano (1990)

Anthony Plog
(b. 1947)

- I. Allegro vivace
- II. Freely
- III. Allegro vivace

Krista Wallace-Boaz, *piano*

Meditation from *Thais*

Jules Massenet
(1842-1912)

Dror Biran, *piano*

Concertino (1967)

Eugene Bozza
(1905-1991)

I. Allegro vivo

II. Andante ma non troppo

III. Allegro vivo

Krista Wallace-Boaz, *piano*

T. Rex

Mark Phillips
(b. 1952)

III.

IV.

Alarum (1993)

Edward Gregson
(b. 1945)

Dialogues for Trombone and Tuba (1987)

John Stevens
(b. 1951)

I. Fanfare

II. Aria

III. Scherzo

IV. Finale

SOM
2013
004

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

presents the

2013

HONOR CHOIR FESTIVAL

Dr. Kent Hatteberg, *Conductor*

Bomi Lee, *Accompanist*

with the

UNIVERSITY OF LOUISVILLE COLLEGIATE CHORALE

and members of the

SYMPHONY ORCHESTRA

Margaret Comstock Concert Hall

Monday, January 14, 2013

7:00 P.M.

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COLLEGIATE CHORALE

- Psalm 100: Jauchzet dem Herrn alle Welt! Felix Mendelssohn
Anna Rittenhouse, Jessica Banet, *soprano* (1809 - 1847)
Lauren Cannon, Jung Hyun Ahn, *alto*
Ricky Lynn Case II, Robert Carlson, *tenor*
Phillip D. Morgan, Austin Echols, *bass*
Josh Hamilton, *graduate student conductor*
- Lux Aeterna Ivo Antognini
(b. 1963)
- Ave Maria Giselle Wyers
Phillip D. Morgan, *baritone* (b. 1969)
- Saints Bound For Heaven Traditional, arr. Alice Parker/Robert Shaw
(b. 1925) (1916 - 1999)
- Go, Lovely Rose Eric Whitacre
Emily Yocum, *soprano* Ricky Lynn Case II, *tenor* (b. 1970)
Josh Hamilton, *graduate student conductor*
- There Will Be Rest Frank Ticheli
(b. 1958)
- Cachita Rafael Hernandez Marin (1891 - 1965)
arr. Ernesto Herrera Miranda (b. 1988)

HONOR CHOIR

- Coronation Mass, KV 317 Wolfgang Amadeus Mozart
(1756 - 1791)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei
Emily Howes, *soprano* Jung Hyun Ahn, *alto*
Josh Hamilton, *tenor* Austin Echols, *bass*
and members of the
University of Louisville Symphony Orchestra
- Time (from *Gloriana*) Benjamin Britten
(1913 - 1976)

Entreat me not to leave you

Dan Forrest
(b. 1978)

Yo Le Canto Todo El Dia

Bomi Lee, *piano*

David L. Brunner
(b. 1978)

THE CHORAL DEPARTMENT OF THE UNIVERSITY OF LOUISVILLE WOULD LIKE TO EXPRESS SPECIAL THANKS TO THE FOLLOWING HIGH SCHOOL CHORAL DIRECTORS FOR THEIR COOPERATION IN HELPING MAKE THIS FESTIVAL POSSIBLE.

School

Director

Atherton High School	Nan Tate
Ballard High School	Noel Weaver/Leigh K. Anderson
Central High School (Louisville)	Ben Williams
Christian Academy of Louisville High School	Cassandra Ungaro
Doss High School	Lydia Cox
Eastern High School (Louisville)	Lori Knapke
Fairdale High School	Kristi Schmidt
Floyd Central High School (IN)	Angela Hampton
Franklin County High School	Raye Hurley
Franklin-Simpson High School	Byron M. Lucas
Harlan Independent School	Marybeth Christman/Marilyn Schraeder
Heath High School	Karen Walker
Henry County High School	Russell Cooper
Jeffersontown High School	Tamara Stewart
Lafayette High School	Ryan Marsh/Laura Howard/Sarah Tubbesing
Lexington Catholic High School	Adam Beeken
Lone Oak High School	Christopher Thornton
Louisville Collegiate	Adrianne M. Blair
Louisville Male Traditional High School	Alexis Paxton
Louisville Youth Choir	Terri Foster
New Albany High School (IN)	Linda DeRungs
North Bullitt High School	Jennie Kling
Larry R. Ryle High School	Joshua Hein
Sacred Heart Academy	Jill Schurman
St. Mary High School	Tony Whitfield
Saint Xavier High School	Richard Knoop
Sayre School	Amy L. Berryman
Scott County High School	Brent Merritt
South Oldham High School	Justin T. Romney
Spencer County High School	Natalie Hall
Tates Creek High School	Meg Stohlmann
Waggener High School	Aaron Weaver
Western Hills High School	Tiffany Marsh
Williamsburg High School	Jackie Melton
Youth Performing Arts School	Jacob Cook

Honor Choir 2013

Soprano

Caroline Bailing, Lafayette HS
 Lyndsey Bell, Christian Academy-Lou
 McKenna Brinley, Jeffersontown HS
 Amy Clay, Youth Performing Arts Sch
 Elsa Clenny, Sacred Heart Academy
 Emily Cooke, Lexington Catholic HS
 Abigail Curtis, Scott County HS
 Ashley Dennison, Doss HS
 Dominique Dupar, Harlan Independent
 Ashley Durrett, Spencer County HS
 Megan Easton, Louisville Male HS
 Catherine Ellis, Western Hills HS
 Mariah Farmer, Harlan Independent School
 Maria Franzman, Ryle HS
 Leilani Fullmer, Floyd Central HS
 Brynn Gordon, Ballard HS
 Taylor Guy, Louisville Youth Choir
 Stacie Hamilton, Atherton HS
 Chelsea Harrison, Williamsburg HS
 Mary Catherine Healy, Lexington Catholic HS
 Adeline Heitz, Floyd Central HS
 Isabella Henley-Brunton, Atherton HS
 Cassidy Hill, Doss HS
 Jaylynn Hill, Western Hills HS 2
 Maddie Hughes, Scott County HS
 Heaven Johnson, Central HS
 Ellen Linder, Eastern HS
 Amara Mattingly, Louisville Male HS
 Colleen McDonald, New Albany HS
 Ellie Miller, Sayre School
 Shelby Nickol, YPAS
 Hannah Nielsen, Jeffersontown HS
 Torrie Northington, Doss HS
 Caleigh Oxley, Sacred Heart Academy
 Jill Oxley, Sacred Heart Academy
 Megan Peterson, Lafayette HS
 Sarah Price, Christian Academy-Lou
 Kaitlynn Sanders, Louisville Youth Choir
 Cheyenne Shelby, Waggener HS
 Elizabeth Smith, Ballard HS
 Emma Smith, YPAS
 Shelby Smith, South Oldham HS
 Savannah Swanson, Christian Academy-Lou
 Kelsey Talley, Fairdale HS
 Kate Thomas, Atherton HS
 Fantasia Trowell, Fairdale HS
 Marie Walls, Henry Co. HS
 Betsy Welsh, Sacred Heart Academy
 Madeleine West, St. Mary HS
 Amy White, Eastern HS
 Shannon Winter, Ryle HS
 Olivia Young, South Oldham HS

Alto

Lizzy Allen, Lexington Catholic HS
 Miranda Alvey, Fairdale HS
 Ann Frances Backer, Sayre School
 Shelby Baker, Scott County HS
 Alex Ballou, Western Hills HS
 Kaitlynn Banta, Ballard HS
 Elise Bauer, Louisville Male HS
 Maya Berkley, Louisville Collegiate
 Sarah Grace Bloyd, Christ. Academy-Lou
 Genevieve Borrowdale-Cox, Sayre School
 Gabby Brotzman, Eastern HS
 Shelley Cannady, Ballard HS
 Shelby Carbin, Waggener HS
 Laura Carrithers, South Oldham HS
 Michele Carta, Doss HS
 Missy Cathcart, Floyd Central HS
 Rachel Causey, Jeffersontown HS
 Miranda Cisneros, Henry County HS
 Abigail Clayton, Sayre School
 Tabitha Criswell, Doss HS
 Lauren Crosiar, Jeffersontown HS
 Kathryn Dressman, Lafayette HS
 Laura Duncan, Floyd Central HS
 Ellen Emerson, Louisville Youth Choir
 Hayley Foster, Fairdale HS
 Meredith Grimm, Lexington Catholic HS
 Lydia Grossman, YPAS
 Hannah Hartman, New Albany HS
 Kelsie Harwell, Atherton HS
 Sydney Jahnigen, Lafayette HS
 Bethany James, Harlan Independent
 Danielle Kern, Heath High School
 Emily Kilgore, Scott County HS
 Hannah Kleckner, Ryle HS
 Hailey Kuhn, Louisville Male HS
 Carolyn Laux, Eastern HS
 Kate Luckett, Sacred Heart Academy
 Nikki Milsagle, Bates Creek HS
 Lauren Montgomery, Henry Co. HS
 Casey Mullett, Bates Creek HS
 Bethany Padgett, Sacred Heart Academy
 Kaitlyn Pruitt, North Bullitt HS
 Jasmine Rangel, Western Hills HS
 Erica Rust, Lone Oak HS
 Rachel Susko, Williamsburg HS
 Najaiah Shearin, Waggener HS
 Tara Smith, New Albany HS
 Amantha Wagner, Christian Academy-Lou
 Bailey Walker, South Oldham HS
 Rachel Walters, Christian Academy-Lou
 Grace Wente, Spencer County HS
 Maggie Wood, Louisville Collegiate
 Kennedy Wright, Ryle HS
 Jasmine Young, Sacred Heart Academy

Tenor

Vernon Baker, Henry Co. HS
Kyle Bolen, New Albany HS
Kyle Bolin, Lexington Catholic HS
Douglas Bower, Eastern HS
Blake Bracken, Lexington Catholic HS
Dylon Crain, YPAS
William Currie, Spencer County HS
Tre Dillon, Jeffersontown HS
Ian Elmore, Floyd Central HS
Ted Hartog, Floyd Central HS
Alex Haydon, St. Xavier HS
Donovan Holmes, Louisville Male HS
Tristan Huff, Henry Co. HS
Quentin Kasinger, Western Hills HS
Giha Lee, Ballard HS
Cory Lentz, St. Xavier HS
Foster Lucas, New Albany HS
Oliver Montgomery, Jeffersontown HS
Jeff Moore, Ryle HS
Drew O'Neal, Eastern HS
Aaron Partee, Waggener HS
Joshua Riney, Waggener HS
Brian Ruth, Atherton HS
Colton Ryan, Lafayette HS
Connor Sands, Lafayette HS
Steven Saxey, South Oldham HS
Floyd Hunter Schanz, YPAS
Michael Smith, Scott County HS
Alex Stewart, Ballard HS
Nicholas Sudduth, Western Hills HS
Jeff Tarver, Louisville Youth Choir
Jordan Turner, Harlan Independent
Adam VanRude, Louisville Male HS
Daniel Varghese, St. Xavier HS
Kyle Warden, North Bullitt HS

Bass

Thomas D. Anderson, YPAS
Geoffrey Bohn, St. Xavier HS
Will Brent, Scott County HS
Kyle Burney, South Oldham HS
Zachary Calhoun, Christian Academy-Lou
Carl Chapman, Lafayette HS
Michael Church, Western Hills HS
Malik Cunningham, Doss HS
Christian Dahlgren, St. Xavier HS
William Downer, Ballard HS
Kyle Gnadinger, Eastern HS
Noah Greenhill, Ryle HS
Luke Hawtrey, Ryle HS
Clifford Hazelwood, Henry Co. HS
Dylan Holder, Frank-Simpson HS
Jarrod T. Hood, Lexington Catholic HS
Tyler Jackson, Lafayette HS
Stephen Jones, Harlan Independent School
Evan Kerr, Louisville Youth Choir
Kyle King, YPAS
Tristan Koerner, Eastern HS
Caleb Lamppin, St. Xavier HS
Otis Levereite III, Central HS
Jared Loudermilk, North Bullitt HS
John Mathre, Spencer County HS
Evan McManus, South Oldham HS
Thomas Moriarty, Louisville Collegiate
Joe Parrish, Ballard HS
Caleb Potts, Henry Co. HS
Mac Price, Scott County HS
Taylor Ragg, Harlan Independent School
Jesse Renn, Floyd Central HS
Matthew Schindler, St. Xavier HS
Jared Sizemore, Harlan Independent School
Colin Smith, Jeffersontown HS
Mason Smith, Western Hills HS
Lee Spencer, Jeffersontown HS
Matthew Sunderland, Christian Academy-Lou
Christian Thomas, Floyd Central HS
Carey White, Atherton HS
Dylan Wright, Franklin County HS

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I

Laura Bower
Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Jody McCaffery
Erin Shina
Madison Whelan
Emily Yocum

Soprano II

Won Joo Ahn*
Jessica Banet+
Bailey Haskell
Virginia Henley
Rachel Hobbs
Emily Howes
Lora Lambert
Jessica Pournfar
Anna Rittenhouse

Tenor I

Ricky Lynn Case II
Josh Hamilton*+
Ian Hooper
Sam Soto
Blake Wilson

Tenor II

Kristofer Anderson
Robert Carlson
Richard Howsare
Nick Peak
John C. Sida
Max Smith

Alto I

Uadani Butto
Lauren Cannon
Sara Kim
Ashley Kruth
Alexandra Lewis
Rachel Miller
Mallory Taylor

Alto II

Jung Hyun Ahn*+
Elayne Parrish
Mckenzie Peay
Grace Robertson
Hannah Weitlauf
Amber Whittaker

Bass I

Caleb Coleman
Bradley Detro
Jonathan Gentry
Nicholas D. Gray*
Ethan James McCollum
Phillip D. Morgan+
Nathan Yothers

Bass II

John Combs
Tyler Dippold
Austin Echols
Reed Mills
Nick Pappe
Jesse Abraham Patrick
David Taustine

+ *section leader*

* *graduate student*

Symphony Orchestra

Kimcherie Lloyd, *director*

Violin I

Ana Murakawa, concertmaster
Steve Kinnamon
Matt Madonia
Jacob Head
Amelia Lant

Violin II

Marina Konishi Comfort, principal
Mary Grace Reed
Jalisha Boyd
Katie Tyree

Cello

Ryan Snapp, principal
Jarred Latta
Anna Patterson

Bass

Jordan Wright, principal
Aaron May

Oboe

Teil Buck
Erin Elliott

Bassoon

Jackie Royce

Horn

Tyler Taylor
Matt Williams

Trumpet

Erika Howard
Nick DeJarlais

Trombone

Tim Hutchens
Sebastian VanHorn
Joe Murrell

Timpani

Jimmy Weixler

UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

- January 27, 2013: University Chorus performs with Symphony Orchestra, St Stephen's Choir at Celebration of Univ. of Louisville/Simmons College Partnership
February 2, 2013: All-State Choral Rehearsal for high school students
February 6-9, 2013: KMEA In-Service Conference
February 11, 2013: Chorale performs Orff's *Carmina Burana* with Orchestra Kentucky, Murray State University Chorale, Bowling Green, KY
February 25, 2013: 10th Annual Comstock Chamber Choir Competition
February 25, 2013: University Chorus, Cardinal Singer Concert
February 26, 2013: Cardinal Singers perform at St. Paul United Methodist Church
March 6-8, 2012: District XII Middle School/High School Festival Assessment, Middletown Christian Church
March 7, 2013: Cardinal Singers perform at Christ Church Cathedral, Lexington
March 13-16, 2013: Cardinal Singers perform at National ACDA Conv., Dallas, TX
April 12, 14, 2013: Chorale performs Britten's *War Requiem* with Choral Arts Society, Louisville Orchestra
April 15, 2013: University Chorus, Cardinal Singers Concert
April 20, 2013: District XII Middle School/High School Solo/Ensemble Contest
May 8-9, 2013: State High School Choral Festival
June 6-25, 2013: Cardinal Singers compete at Yeosu Choral Competition, Korea



2013
003

PROGRAM

SECOND ST. CHAMBER ORCHESTRA

CONDUCTOR: BRANDON NEAL

January 16, 2013 at 7pm

Cornstock Hall

University Of Louisville School of Music

PROGRAM

Serenade for Winds, Op. 44 (1878)

Antonin Dvorak (1841-1904)

- I. Moderato quasi marcia
- II. Menuetto: Tempo di minuetto; Trio: Presto
- III. Andante con moto
- IV. Finale: Allegro molto

Pause

Ma Mere L'oye: Suite (1908-10)

Maurice Ravel (1875-1937)

- I. Pavane de la Belle au bois dormant
- II. Petit Poucet
- III. Ladieronnelle, Imperatrice des Pagodes
- IV. Les entretiens de la Belle et de la Bete
- V. Le jardin ferrique

Violin I

Jacob Head
Brittney Washam

Violin II

Hannah Chalk
Chloe Meinhausen
Courtney Schisler

Viola

Geoff Britton
Sam Meade

Cello

Addison Becker
Ryan Snapp

Bass

Sydney Simpson
Sam Zacccone

Flute

Lauren Cannady
Sam Williams

Oboe

Teil Rochelle
Erin Elliot

Clarinet

Dylan Lloyd
Alex Ravitz

Bassoon

Lauren Roerig
Jackie Royce
Travis Royce

Horn

Aaron Coomer
Tyler Taylor
Matt Williams

Percussion

Jecorey Arthur
Sam Rouster

Harp

Roseanna Shafer

Celeste

Nathan Yothers

SOM
2013
117

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, January 17, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

Questions and Answers from Recital Attendance Coordinators
Matthew and Kathy Karr

Air for flute

Toru Takemitsu
(1930-1996)

Sam Williams, *flute*
(student of Kathleen Karr)

Sonata in C minor

Giovanni Battista Pescetti
(1704-1766)

1. Allegro vigoroso

2. Andantino espressivo

3. Presto

transcribed for harp by Carlos Salzedo
(1885-1961)

Roseanna Shafer, *harp*
(student of Carol McClure)

SOM
2013
005

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

Paul Tucker, *saxophone*

with

Naomi Oliphant, *piano*

Adam McCord, *saxophone*

Saxophone Weekend 2013
January 18-20, 2013

Friday Evening
January 18, 2013
7:30 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

ARTIST BIOGRAPHY

Paul Tucker has been a member of The United States Army Band "Pershing's Own" since 2006. Prior to joining the Army Band, Paul studied in Paris at CNR Cergy-Pointoise, where he was awarded the Superieur Musique de Chambre and the Perfectionnement degree, the highest performance degree awarded in France. He also holds a Masters of Music in saxophone from Indiana University, and a Bachelor of Music from the University of Illinois at Urbana-Champaign.

Paul maintains an active performance and teaching schedule. He has performed with the National Symphony Orchestra, and was guest clinician at the 2008 Taiwan Saxophone Summer Festival. Most recently, Paul recorded a CD of saxophone music by Neil Thornock, composition professor at Brigham Young University, which was just released on the Navona classical label. He also maintains an active private teaching studio in Northern Virginia.

Paul has been a finalist in numerous international competitions, including runner up at the 2006 Adolphe Sax l'Hay les Roses Concours, runner up at the 2004 North American Saxophone Alliance Classical Competition, semi-finalist in the 2011 Concert Artists Guild Competition, and semi-finalist in the 2008 Jean-Marie Londeix Concours in Bangkok, Thailand. Paul's teachers have included Jean Yves Fourmeau, Otis Murphy, Frederik Hemke and Debra Richtmeyer.

PROGRAM

Fantaisie sur un theme original

Jules Demersseman
(1833-1866)

Naomi Oliphant, *piano*

Duos, op. 34

Robert Muczynski
(1929-2010)

I. Andante sostenuto

II. Allegro risoluto

III. Moderato

IV. Allegro ma non troppo

V. Andante molto

VI. Allegro

Adam McCord, *alto saxophone*

Trio

Francis Poulenc
(1899-1963)

I. Presto

II. Andante

III. Rondo

Adam McCord, *soprano saxophone*
Naomi Oliphant, *piano*

INTERMISSION

Duo

Heitor Villa-Lobos
(1887-1959)

I. Allegro

II. Lento

III. Allegro vivace

Adam McCord, *soprano saxophone*

Lullaby

Jennifer Higdon
(b. 1962)

Adam McCord, *soprano saxophone*
Naomi Oliphant, *piano*

SOM
2013
008

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

**Miami Saxophone
Quartet**

Gary Keller, *soprano*

Gary Lindsay, *alto*

Ed Calle, *tenor*

Mike Brignola, *baritone*

with

Jim Connerley, *piano*

Chris Fitzgerald, *bass*

Bruno Souza, *drums*

Saxophone Weekend 2013

January 18-20, 2013

Saturday Evening

January 19, 2013

8:00 p.m.

Bird Recital Hall

PROGRAM

Program to be selected from the following:

Blue Rondo a La Turk	Dave Brubeck (1920-2012)
Childhood Memories	Gary Lindsay
Con Alma	Dizzy Gillespie (1917-93)
Dancing on a Cloud	Ed Calle
Don't Look Back	Gary Lindsay
The Iberia Suite	Ed Calle
Intoxicated Rag	Gary Lindsay
It's A Raggy Waltz	Dave Brubeck
Picasso Cubed	Fred Sturm (b. 1951)
Still Crazy After All These Years	Paul Simon (b. 1941)
Sunlight	Pat Metheny (b. 1954)
Sweet Bread	Gary Lindsay
Twinkle Twinkle Little Star	Traditional

*Supported in part by Conn-Selmer
Special thanks to Miles Davis and Miles Ahead Music*

MIAMI SAXOPHONE QUARTET

South Florida saxophonists Gary Keller, Gary Lindsay, Ed Calle, and Mike Brignola have created a contemporary sound unique among saxophone quartets. Led by the award winning writing of Lindsay and Calle, the group explores the realms of Jazz, Pop, Latin, R&B, and chamber music, performing both originals and their own arrangements of songs from a diverse array of musical legends, including John Coltrane, Paul Simon, Pat Metheny, James Taylor, Thad Jones, and Chucho Valdez. The quartet appears frequently with special guests such as Arturo Sandoval, Jon Secada, the Bergonzi String Quartet, Chuck Bergeron, Richard Bravo, and James Gasior. A testament to the flexibility and wide-ranging appeal of the saxophone, the quartet's performances appeal to audiences of all ages and musical tastes.

Gary Keller, the founder of the Miami Saxophone Quartet, has toured/recorded/performed with a wide diversity of jazz artists and ensembles including Woody Herman, Frank Sinatra, Mel Torme, Dave Liebman, Ira Sullivan, Jaco Pastorius, Maria Schneider, Jim McNeely, Manny Album, Kenny Werner, Chico O'Farrill, Kenny Wheeler, Clare Fischer, and the University of Miami Concert Jazz Band. He has also performed/recorded with the Florida Philharmonic, New World Symphony, and the American Jazz Philharmonic. His debut CD "Blues For An Old New Age" on Double-time Records has garnered critical praise, including a three and one half star award from prestigious *Penguin Guide to Recorded Jazz*. Gary currently teaches at the University of Miami, where he has been a member of the faculty since 1982, and has presented performances and master classes at clubs, music festivals, and educational institutions across the globe.

Gary Lindsay's credits as a pop music arranger include Jose Feliciano, Gloria Estefan, Jaci Velasquez, Julio Iglesias, Christina Aguilera, Michael Bolton and many more. Jazz writing credits include the Maynard Ferguson Band, Michael Brecker, Pat Metheny, Arturo Sandoval, the Atlantean Driftwood Band, the University of Miami Concert Jazz Band and Studio Orchestra, as well as commissions for the USAir Force "Airmen of Note" and an NEA grant in jazz composition. The Arturo Sandoval album "I Remember Clifford" garnered him a Grammy® nomination in jazz arranging. As a performer Gary has appeared with Frank Sinatra, Tony Bennett, Henry Mancini, Stevie Wonder, Johnny Mathis, Mike and Randy Brecker, Arturo Sandoval, Jaco Pastorius and numerous others. He has performed as a featured jazz soloist with the Florida Philharmonic and the Naples Philharmonic. Lindsay is director of the studio/jazz writing program and DMA program in jazz composition at the University of Miami. His extensive writing for the quartet includes both original compositions and arrangements of pieces by prominent artists.

Som
2013
009

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC 

presents

Honor Concert Band

Mark Lynn, *director*

Honor Symphonic Band

Amy Acklin, *director*

Honor Wind Ensemble

Frederick Speck, *director*

**University of Louisville
Wind Symphony**

Frederick Speck, *director*

Saturday Evening

January 26, 2013

7:00 p.m.

Margaret Comstock Concert Hall

PROGRAM

Honor Concert Band

Mark Lynn, *director*

Military Escort

Harold Bennett
(1881-1956)
Arr. Frederick Fennell

Kentucky-1800

Clare Grundman
(1913-1996)

Jungle Dance

Brian Balmages
(1975)

Honor Symphonic Band

Amy I. Acklin, *director*

His Honor

Henry Fillmore
(1881-1956)
ed. by Frederick Fennell

The Red Balloon

Anne McGinty
(b. 1945)

Cumberland Falls Overture

Brant Karrick
(b. 1960)

Honor Wind Ensemble

Frederick Speck, *director*

A Movement for Rosa

Mark Camphouse
(b. 1951)

Circus Galop from The Irish Dragoon

John Philip Sousa
(1854-1932)
ed. by Loras Schissel

University Wind Symphony

Frederick Speck, *director*

The Lambs' March

John Philip Sousa
(1854-1932)
edited by Loras Schissel

Irish Tune from County Derry

Percy Aldridge Grainger
(1882-1951)

La dance du Phénix - impression de Kyoto

Toshio Mashima
(b. 1949)

Overture from Gaité Parisienne

Jaques Offenbach
(1819-1880)

UNIVERSITY WIND SYMPHONY

Frederick Speck, *director*

FLUTES

Sarah Kurtz *	Louisville
Sam Williams	Alvaton
Kaila Washington	Louisville
Lauren Cannady	Crestwood
Carrie Ellis	Danville

TRUMPETS

Don Woods †*	Decatur, AL
Clinton Linkmeyer	Laconia, IN
Erika Howard	Hamilton, OH
Nick De Jarlais †	Dyer, IN
Nick Calcamuggio †	Carmel, IN

OBOES & ENGLISH HORN

Teil Buck *	Louisville
Lindsay Foster	Florence
Erin Elliott †	South Bend, IN

TROMBONES

Tim Hutchens †*	Murray
Sebastian Van Horn	Radcliff
Ethan Evans	Bridgeport, WV

CLARINETS

Samantha Holman *	Louisville
Dylan Lloyd †	Louisville
Danny Sogar	Florence
Alex Ravitz	Ft. Myers, FL
Alex Enyart	Alexandria
Bruno Bedard	Taylorsville
Emily Danielson	Paducah
David Elliott	La Porte, IN

BASS TROMBONE

Joe Murrell	Radcliff
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EUPHONIUMS

Joe Kohake *	Florence
Chris Dye	LaGrange

TUBAS

Craig Potter †*	Raleigh, NC
Colin Wise	Floyds Knobs, IN

BASS CLARINETS

Michael Burkhead †	Louisville
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BASSOONS

Jackie Royce *	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	LaGrange

PERCUSSION

Travis Nestor †*	Clarksburg, WV
Mandi Roberts	Clarksville, IN
Jecorey Arthur	Louisville
Jim Weixler *	Louisville
Kyle McCoy	Pittsburgh, PA

ALTO SAXOPHONES

David Cecil *	Richmond
Damien Hicks	Crittenden

DOUBLE BASS

Sydney Simpson	Owensboro
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TENOR SAXOPHONES

Josh Warren	Louisville
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HARP

Roseanna Shafer	Nashville, TN
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BARI SAXOPHONES

Cambron Little	Owensboro
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PIANO

Joe Kohake	Florence
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HORNS

Tyler Taylor *	Louisville
Matthew Williams †	Union
Jake Campbell	Greer, SC
Mason Gatch	Milford, OH
Emily Smith	Elizabethtown

* Principal

† Graduate Assistant

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UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Sidney A. King, *double bass*

&

Krista Wallace Boaz, *piano*

**REALLY NEW MUSIC FOR THE
DOUBLE BASS!**

Faculty Recital

Tuesday Evening

January 29, 2013

8:00 p.m.

Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.

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Thank you.

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PROGRAM

tremor for solo double bass and piano (2012)

Douglas Knehans
(b. 1957)

World Premiere

Hazelhurst Suite for Solo Double Bass (2012)

Sidney A. King
(b. 1959)

Prelude

Romance

Storm (Camille)

Elegy (Pastorale)

Dance

World Premiere

Second Sonata for Double Bass and Piano (2012)

Marc Satterwhite
(b. 1954)

Con spirito

Espressivo, non troppo lento

Presto

World Premiere

PROGRAM NOTES

tremor for solo double bass and piano

At the suggestion of my colleague Tricia Dawn Williams, I started work on a piece for double bass and piano for a special concert she had planned in Malta.

Upon beginning work on the piece I had a bit of difficulty reconciling the *huge* sonority and weight of tone the instrument with the piano. The more I pondered this issue, the more it pointed to thinking about the sound of the instruments in a slightly different way from other instruments. The double bass has a spectrum of sound that ranges from so low one can almost *feel* it more than hear it, to a quite nasal, somewhat sweet 'head voice' in the upper range.

Because of this, the notion of some earthen, eruptive sound took hold in my imagination and this led also to the conception of many of the features of the work: vibrant low trills and fast syncopated rhythms all offset by a central slow section that is the still moments between two eruptive outer sections.

I completed the work in Cincinnati, Ohio between September and December, 2012.

- Douglas Knehaus

Hazelhurst Suite for Solo Double Bass

Hazelhurst Suite is a collection of vignettes originally composed as incidental music for the 2011 Bunbury Theater production of *Crimes of the Heart*. I was approached in January of that year by director Steve Wooding, who asked me to compose short sketches for solo double bass to establish the setting and tone for each of the three acts of the play. The resulting music has since been expanded into the five movements of this suite. In composing the work, I have used simple musical structures while trying to take advantage of the lyrical and chordal aspects of the instrument. In tone and style, it is sincere southern *Americana*.

The play is about three eccentric sisters, Lenny, Meg, and Babe, and their extended family living in Hazelhurst, Mississippi. The opening *Prelude* is a blues-influenced 12/8 groove which captures the slow-paced and somewhat dysfunctional life of the southern community. *Romance* describes the veiled romantic nature of the interaction between the youngest sister, Babe (who has just been charged with shooting her abusive husband) and the awkward lawyer Barnette who has agreed to represent her. The romance of the scene is represented musically by the interaction of the E flat major ninth chord and D major. *The Storm* represents the emotional climax of the play at the end of the second act. The case against Babe looks bleak, old Grandpappy has just died, Lenny is despairing of her future, and Meg has disappeared into the night with her old boyfriend Doc (who is now married) and a bottle of whiskey. These two had once shared a reckless tryst partying through the landfall of hurricane Camille, which resulted in a lasting injury to Doc and their eventual breakup. The musical tension of the storm derives primarily from D diminished tonality. The reflective *Elegy* expresses the sense of release and resolution as the next day dawns

to reveal more hopeful prospects. The final *Dance* is a celebration as the sisters move on with their lives with renewed energy and spirit. The tonal center of D, which has dominated most of the suite resolves to an exultant G major.

- Sidney King

Second Sonata for Double Bass and Piano

This sonata was composed for my friend and colleague, Sidney King, who specifically requested a multi-movement work for bass and piano. I hadn't composed a bass/piano piece since my first sonata, in 1977, although I have written compositions and arrangements for solo bass, multiple basses, and bass in combination with other instruments and voices down through the years. For whatever reason, all of my bass music in recent years has been folk-music inspired, but this piece is wholly original, not based on any pre-existing material.

The sonata is written with Sidney and his performing style in mind, of course, and is also written in honor of my three most important bass teachers: Sara Montgomery (high school in Amarillo, Texas), Virginia Bodman (undergraduate school at Michigan State University), and Murray Grodner (graduate school at Indiana University). They were all examples to me, not just as fine teachers, but also as role models for living an artistic life of integrity, and in balancing such a life with the demands of everyday existence.

The *Second Sonata* is conventional in structure, with two fast movements surrounding a slow movement. Although things have improved a good deal since I started playing the bass some decades ago, composers who aren't bassists themselves (which is to say the vast majority of them) often don't know even the conventional "cool stuff" the bass can do. I have deliberately taken advantage of many of the tricks of the trade to explore the range and versatility of this under-appreciated instrument. While certainly not easy, it is very bass-y, and could not be performed on any other instrument.

While not conventionally or functionally tonal, the movements all explore E and G as important contrasting tonal centers, sometimes simultaneously, so that the clash between G-natural (in E minor and G major) and G-sharp (in E major) is an important element throughout, remaining unreconciled even in the final measure.

The first movement is essentially a scherzo, and makes use of the sorts of rhythmic interplay common in such movements since Beethoven metamorphosed the stately minuet into a fast, playful "joke" movement, plus some rhythmic tricks of my own. The second movement is slow, rhapsodic, and serious, the emotional core of the sonata, while the finale is a straight-ahead toccata, in which both players get to show off a bit before going out with bang.

- Marc Satterwhite

BIOGRAPHIES

Sidney A. King's career as a double bassist, composer and arranger spans over three decades. His extensive experience as an orchestral performer includes appearances with some of the most prestigious ensembles in the country. He has been a performer at the Grand Teton Music Festival since 1992, often serving in titled positions with that orchestra. He has performed as principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera. He has also performed with ensembles such as the St. Paul Chamber Orchestra, the Detroit Symphony, the Cincinnati Symphony, the Houston Symphony, the Pittsburgh Symphony, the Indianapolis Symphony, the Louisiana Philharmonic, and the North Carolina Symphony. He held the position of assistant principal bassist of the Louisville Orchestra from 1984-2006.

As performer, composer, and arranger with the nationally prominent flamenco ensemble Al Sur, Mr. King has appeared on stages, in theaters, and on broadcasts throughout the country. As a member of Al Sur, he has also been featured as soloist with orchestras such as the San Diego Symphony and the Louisville Orchestra. His church choral and instrumental works have been featured in service settings and concerts throughout the country. His works are published by St. James Music Press and Really Good Music. Mr. King serves as instructor of bass at the University of Louisville and the Sewanee Summer Music Festival.

Krista Wallace-Boaz has performed extensively in the United States and Europe. Dr. Wallace-Boaz has collaborated with diverse artists of national and international acclaim such as Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In March of 2010, she made her Carnegie Hall debut with the Grawemeyer Chamber Players in a performance of works by Lutoslawski and Currier, receiving accolades from *The New York Times* for her "warm-toned" and "picturesque" performance. Since 2003, she has been a member of "Trio Bel Canto," an ensemble of alto and tenor saxophones and piano that performed in Scotland in July of 2012. "Trio Bel Canto" promotes the creation of new repertoire for this unique grouping. Her discography includes the newly released *Journey* on the New Dynamic Records label, a collaboration with saxophonist Cory Barnfield.

Dr. Wallace-Boaz holds degrees from the University of Louisville and Northwestern University, and certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia. She performed has been heard on the national radio broadcast of the Dame Myra Hess Concert series, and has appeared a series of concerts in Belgium as the guest of the Belgian Grand Consulate. Dr. Wallace-Boaz currently serves as Assistant Professor of Piano and Pedagogy at the University of Louisville School Of Music.

American Australian composer **Douglas Knehans** has been writing music for over thirty years for all media from orchestra and opera to electronic, dance and vocal music. He has trained as an orchestra musician, a composer, theorist and music technologist. He has been a successful music administrator in Australia and the United States and since 2008 he has been the Thomas James Kelly Professor of

Music at the University of Cincinnati's College-Conservatory of Music. His unusual compositional voice has been hailed by *The Washington Post* as "beautiful" and "exciting," and by the Miami Herald as "wildly inventive."

Mr. Knehans has recently been a special guest of the Premieres of the Season Festival in Kiev, Ukraine, where the National Symphony Orchestra of Ukraine gave the world premiere of his orchestra work "ripple." This work has also been recorded for worldwide CD release.

His latest commissions are from the Tasmanian Symphony Orchestra (Australia) for *...mist, memory, shadow...* for solo violin and string orchestra; *glow*, a double concerto for clarinet and violin written for Elsa and Walter Verdehr; and a new viola concerto for Miles Hoffman.

He has been featured in three books on Australian music (A Handbook of Australian Music; Directory of Australian Composers and Sound Ideas; Australian Composers Born Since 1950: A Guide to Their Music and Ideas) as well as the International Who's Who in Music and Musicians Directory (U.K.).

Mr. Knehans holds degrees from the Australian National University, Queens College, CUNY, and Yale University. He is the recipient of numerous awards, including Luigi Dallapiccola Composition Award the Woods Chandler Memorial Award.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. Among the groups and individuals who have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the St. Michel Strings, the Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, The Arsenal Trio, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts.

Dr. Satterwhite has given masterclasses at the Cleveland Institute of Music, the University of California, Santa Barbara and Yonsei University (Seoul, South Korea). He has taught in Texas, Indiana and Michigan and since 1994, has served on the faculty of the University of Louisville School of Music where he also directs the Grawemeyer Award for Music Composition. His discography includes *Witnesses of Time* and *Spiky Epiphanies* on the Centaur Label, as well as recordings on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. He is a graduate of Michigan State University and Indiana University.

SUM
2013
118

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, January 31, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Dean Christopher Doane Presentation

Density 21.5

Edgard Varese
(1883-1965)

Meaghan Spencer, *flute*
(student of Don Gottlieb)

Divertissement

- I. Prelude
- II. Allegretto Assai
- III. Elegie
- IV. Scherzo

Jean Francaix
(1912-1997)

That Trill Trio
Teil Buck, *oboe* Dylan Lloyd, *clarinet*
Jackie Royce, *bassoon*
(students of Matthew Karr)



SUNDAY 2013 February 10

KALICHSTEIN
LAREDO
ROBINSON
R Trio

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Comstock Concert Hall

University of Louisville School of Music

This concert is generously sponsored
by Paula and Frank Harshaw in honor of
Theresa and John T. Bondurant.

Trio No. 2 (2012)*

Tempo I

Slowly

Fast: Dotted Quarter Note = 116

André Previn

(b. 1929)

Commissioned by Music Accord for The Kalichstein-Laredo-Robinson Trio

A Child's Reliquary (2000)*

Moderato, un poco misterioso

Vivace e leggiero

Adagietto

Richard Danielpour

(b. 1956)

Commissioned by Hancher Auditorium/University of Iowa and
Tisch Center for the Arts of the 92nd Street Y

INTERMISSION

Trio in B-flat Major, Op. 97, "Archduke" (1811)

Allegro moderato

Scherzo: Allegro

Andante cantabile, ma pero con moto –

Poco piu adagio

Allegro moderato - Presto

Ludwig van Beethoven

(1770-1827)

*First presentation for the Chamber Music Society

The Kalichstein-Laredo-Robinson Trio is represented by
Frank Salomon Associates
121 W. 27th Street, Suite 703, New York, NY 10001

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Joseph Kalichstein, piano
Jaime Laredo, violin
Sharon Robinson, cello

After thirty-five years of success the world over, including many award-winning recordings and newly commissioned works, the Kalichstein-Laredo-Robinson Trio continues to dazzle audiences and critics alike with their performances. Since making their debut at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson have set the standard for performance of piano trio literature. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally-acclaimed soloists while making annual appearances at many of the world's major concert halls, commissioning spectacular new works, and maintaining an active recording agenda.

The Kalichstein-Laredo-Robinson Trio has enjoyed a steady stream of honors and tributes over the years.

They were awarded Musical America's 2002 Ensemble of the Year and the first annual Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music. They have served as Chamber Ensemble-in-Residence at the Kennedy Center since the 2003-04 season and in 2003, the Chamber Music Society of Detroit established the Kalichstein-Laredo-Robinson International Trio Award (KLIRITA) in honor of the Trio's contribution to chamber music.

Each Trio member also maintains an active solo performance and teaching career. Jaime Laredo and Sharon Robinson joined the faculty of the Indiana University Jacobs School of Music in 2005, while Joseph Kalichstein continues as a long-revered teacher at the Juilliard School of Music.



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The Kalichstein-Laredo-Robinson Trio records for Bridge, Koch, Chandos, MCA Classics, Moss Music and Dorian Records.

Trio No. 2
André Previn (b. 1929)

André George Previn, Knight of the British Empire, who was born in Berlin, is a German-American pianist, conductor, and composer. In 1939, to escape the Nazi regime in Germany, Previn's family emigrated and settled in Los Angeles. He became a naturalized citizen and graduated from Beverly Hills High School in 1946. A versatile musician, he has had an amazing career. In the 1950s and early 1960s, he was active as a jazz pianist, composer, and arranger of film scores. In an interview he once mentioned that he enjoys composing, but he that regards himself to be more of a performing musician. As a jazz pianist he is known for his interpretation of mid-century songwriters (Jerome Kern, Frederick Loewe, Vernon Duke and Harold Arlen) and he recorded with Dinah Shore, Doris Day, and Julie Andrews. His adaptation of important scores for film include *Porgy and Bess*, *Gigi*, *My Fair Lady*, and he composed original scores for *Long Day's Journey Into Night*, *Elmer Gantry*, *Two for the Seesaw*, and *Designing Woman*, among others. In the later 60s, he developed a career as conductor and music director, first succeeding Sir John Barbirolli as conductor of the Houston Symphony Orchestra, then successively he became conductor of the London Symphony Orchestra, the Pittsburgh Symphony Orchestra, and the Royal Philharmonic Orchestra in London. His last position was with the Los Angeles Philharmonic. He has recorded many works with these ensembles, not only as a conductor, but also as solo pianist.

Previn's catalogue shows that his compositions of contemporary classical music began in earnest in the early 1990s. Since then his production has been prodigious and includes works for soloists, symphony orchestra and chamber ensembles, vocal music, and two operas. The Trio No. 2 for violin, violoncello, and piano was commissioned for the Kalichstein-Laredo-Robinson Trio and premiered in New York in 2012. While the three movements follow the standard outline of fast (or moderato)-slow-fast the composer has not really adopted classical forms; rather, the formal structures are created by juxtaposing freely-composed segments with segments that are fundamentally variations, much like the series of "choruses" typical of jazz form. We might not be wrong in comparing these variations to jazz improvisations.

The first movement opens with a rather extensive introduction encompassing about 50 measures, a third of the movement. Previn explores all possible combinations of the instruments: solo passages, duets and full ensemble. While musical ideas are formed phrases of standard lengths, the basically tonal orientation is obscured by modality and complex dissonant chords. The introduction begins and ends in C Major, and then moves into the body of the movement where increasing complexity and drama

are developed in a series of variations on a 12-measure theme. Frequent meter changes underlie large phrases that flow freely without any regular accentuation. Seven variations cover a range of textures; some are simple and sort of "bluesy" or "folksy," others more driving and excited in a style somewhat reminiscent of Shostakovich. Previn is an eclectic composer open to influences and we are reminded of cadences, harmonies and textures identified with American composers-Copland, Barber, and even, very exceptionally, Ives. The last variation gives way to an extended cadence before the movement settles quietly on F Minor.

The second movement opens with a long passage for solo cello, a 12-measure thematic idea that is extended as the cello is joined by the violin. The subsequent statement of the initial theme in the piano seems to presuppose that this movement will also be a series of choruses, but in the central section, dramatic figuration and harmonic complexity intrude and a new shape develops. Eventually calm is restored and the movement concludes with a dramatic coda that explores complex harmonic structures. The movement ends, somewhat hesitantly, in C Major.

The third movement is full of syncopations, fast dotted figures and virtuosic passages that involve quick and demanding trade-offs between the instruments. Quite unexpectedly along the way, it turns into a waltz with clever syncopated alterations of the triple meter—quite in the spirit of a jazz waltz. Eventually phrases from the opening measures return and the movement heads toward the final cadence on a bright C Major chord. Throughout the work, there are bits and pieces that, broadly speaking, reference popular idioms, in particular film music, jazz or Broadway. It isn't a far stretch to identify the composer of the film score of *Two For the Seesaw* from 1962 with the composer of this Trio, composed 50 years later. As Previn says of himself, he is no "postmodern" composer trying to "create new kinds of aesthetic experiences."

A Child's Reliquary
Richard Danielpour (b. 1956)

Richard Danielpour, who is of Persian-Jewish heritage, received his training at the New England Conservatory and The Juilliard School of Music. He is presently on the faculty of the Curtis Institute of Music and the Manhattan School of Music. Praised for his "distinctive American voice" and "optimism," he has received many awards, among them a Guggenheim Foundation Fellowship, a Charles Ives Fellowship and a Lifetime Achievement Award from the American Academy of Arts and Letters. Pivotal composers whose music has influenced him include the Americans Copland, Bernstein, and Barber, and the Englishman Benjamin Britten.

According to his biography, Danielpour's early work was impacted by the then-current modern compositional techniques—serialism, in particular. At the end of the 1990s he began to adopt a more accessible style warming to the use of triadic harmony and the inclusion of elements from contemporary music culture: pop, rock, and jazz. Most recently he has begun to explore the rich resources of his own Persian heritage. His extensive catalog includes compositions for chamber orchestra, three symphonies, four piano concertos, the ballet *Anima mundi* (1995), and the opera, *Margaret Garner* (composed in collaboration with Toni Morrison). As of 2009 he had composed six string quartets. *A Child's Reliquary* was revised as a Double Concerto for Violin, Cello and Orchestra, *In the Arms of the Beloved*.

In the three movements of *A Child's Reliquary*, Danielpour frequently treats strings and piano rather independently, contrasting the melodic lyricism of the strings with the chordal sonorities of the piano. In the opening, slowly-rising octaves and chords in the piano, evoking bells, envelop the two-part texture in the strings. Played with harmonics, the appealing folk-like or chorale-like melodies with their falling melodic lines seem at first a bit out of focus, but they return in many guises throughout the first and last movements. The rondo-like form of the movement is more or less defined by this melodic component. The falling lines that pervade the sonority reflect a sense of grief, while in the middle section flashes of brief, helpless rage hint at abiding anguish.

The extended second movement is the longest and most complex one. Essentially a study of rhythmic potential in 6/8, and sometimes 3/4, meter it requires virtuoso technique from the ensemble, individually and as a whole. The instruments trade off all manner of energetic display; rushing scales, heavy and fleet chords, flashing figures rush energetically through measures of 6/8 with its eighth notes (and sixteenths) in every conceivable combination: accented, syncopated, detached or joined in loping melodic figures. Only two passages, marked *Andante Cantabile*—in essence a Satie-inspired waltz—briefly slow the headlong rush. The first appearance comes rather early, the second one, now varied and extended, only manages to slow the action before the last culminating segment. Topped by a fast waltz with strong swinging syncopations, this conclusion gives way, section by section, to a step-wise reduction of the forward motion. The movement ends with four bars of a ruminating C Minor chord enriched with a minor 9th and 11th.

Restoring the contemplative mode of the first, the last movement returns to the folk-like tune in the strings and the bell-like octaves and chords in the piano, but at first and for a while, the instruments are quite isolated from each other. As the lines continue to fall, they become more extended, and as some hesitant and shadowy references gradually emerge they approach a refrain

that can be recognized as Brahms's lullaby. (See composer's note below.) Resignation turns to a kind of strained acceptance and only a brief momentary flash of large chords disrupt the progress to the extended final cadence.

Notes for *A Child's Reliquary*:

I know of nothing more tragic or heartbreaking than the death of a child. The inspiration for *A Child's Reliquary* (Piano Trio) came from the untimely and tragic death of Cole Carsan St. Clair, the 18-month-old son of Carl and Susan St. Clair. The work was intended as a kind of *Kindertotenlieder* without words—and everything in the piece, including references to the Brahms Cradle Song—relates to its initial inspiration. Work on *A Child's Reliquary* began on August 19, 1999, and was completed on September 17th of the same year. The work was written expressly for Jaime Laredo, Sharon Robinson, and Joseph Kalichstein and is dedicated to the memory of Cole Carsan St. Clair.

- Richard Danielpour

Piano Trio in B^b Major, Op. 97, "Archduke" Ludwig van Beethoven (1770-1827)

In 1803 or 1804, Beethoven met Archduke Rudolf of Austria, member of the House of Habsburg-Lorraine, who became closely associated with the composer with whom he studied piano and composition. He was Beethoven's only composition student and became his most important patron when he arranged for an annuity for the composer in 1809, after having extracted a promise from him to never move away from Vienna. In addition to the Trio, op. 97, Beethoven dedicated ten works to the Archduke, including some of the most exceptional ones: the "*Les Adieux*" and *Hammerklavier* Sonatas, the Fourth and Fifth ("Emperor") Piano Concertos, the Violin Sonata, Op. 96, the *Missa Solemnis* and the *Grosse Fuge*.

Composed in 1811, "The Archduke" Trio is the last and the most expansive of Beethoven's seven Piano Trios. The opening theme of the first movement in the piano is a full eight measures, and its leisurely unfolding and initial treatment of the phrase, sets the mood for the whole work. Following the first statement of the theme alone in the piano, the violin and cello enter and extend it another five measures. The cadence of this extension is the signal to begin the consequent phrase, a repeat of the eight-measure theme in the strings, now extended twelve measures in the piano. When it ends in an cadence, it is still in the tonic key. With these

expanded thematic statements, this exposition of the principal musical idea, in which the piano and strings share equally, constitutes a definite point of departure from the norm for the opening, with consequences for the entire work. After this, throughout the whole movement, Beethoven takes every opportunity to enlarge the dimensions of the form, for instance, when he establishes the new key (G Major). In spite of the grand scope of the movement, the actual amount of thematic material is, however, quite limited. The first theme is repeatedly brought back, even in the middle of the second theme, by piano and strings in an alternating pattern. The drive to the cadence takes the closing theme through alternating duplets and triplets, then in a second repeat of the passage in triplets Beethoven introduces a succession of long trills played in octaves by both hands in the piano. Note that these are not the first trills in the piece, but the ones earlier have decorated individual notes; these trills are harbingers of details to come.

The development is a fascinating mix of extended play with motives derived from the first theme, which he treats one at a time. As a whole, the section has a symphonic character in its intense drama that builds, falls back, thins out, and builds to another climax. The whole development is laced with scales in all the instruments—singly and doubled, in thirds or sixths, running up and down, now in the same and then in the opposite directions—and more trills in the piano. With the last extended trill in the piano the development comes to an end, and, ushering in the recapitulation, it is much like one would expect at the end of a cadenza passage in a concerto. It is all quite exciting, and though the strings are challenged, as always with Beethoven, here it is the pianist who has to be the virtuoso. The recapitulation is both a study of condensation and of elaboration; Beethoven removes about twenty measures from the repeat of the exposition, but adds an extended coda of about the same length.

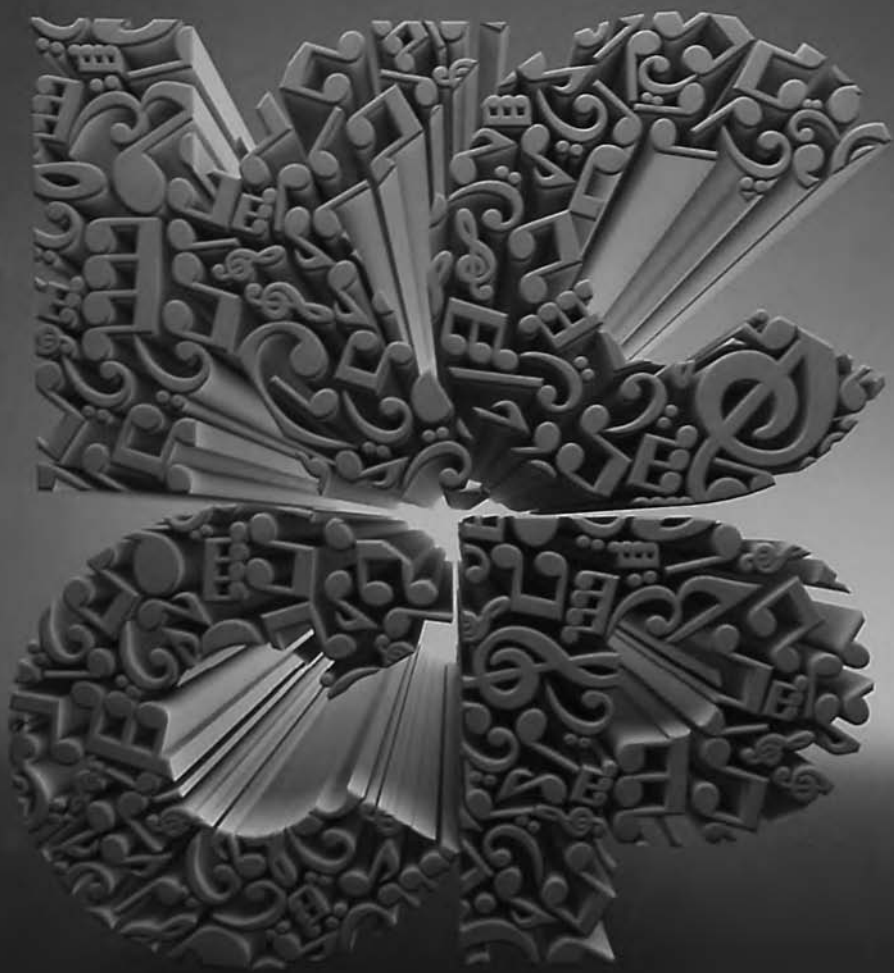
In the second movement Beethoven is deadly serious about carrying out musical jokes. The Scherzo begins with the strings alone with a downbeat that seems as though it should be an upbeat—the rhythmic pattern misplaces the downbeat. This is only the beginning of subtle fun that develops throughout. But not limiting himself to rhythmic gimmicks, in the Trio he begins with a playful unwinding of a chromatic line, so that it seems to start in the key of the parallel minor, not its actual key of D^b Major, a fact that is eventually revealed. Not to give up too soon, eventually he launches into a waltz—an exuberant one at that—so much so that one almost forgets the Scherzo, when, without a pause, and before the Trio has completely wound down, it jumps back in.

The third movement is a theme and variations, this time in the third-related key of D Major, far enough away from the home tonic to create a small surprise. The theme comprises two long eight-measure phrases, the first played once by the piano alone, and then is played again by all three instruments before continuing on to the answering, eight-measure phrase. There are only four variations in which Beethoven focuses on the melodic and rhythmic, rather than the harmonic possibilities for development. Like in the first movement, as the variations proceed, the rhythmic character speeds up progressively; breaking up the melodic fabric, less substitutes for more. However, with the fourth variation, we return to the quarter and eighth notes of the theme; and the theme returns to the piano with effective, restrained, ornaments, while the strings almost give it a by-pass. But then the coda returns the theme to the strings, and supported by unwavering triplets in the piano, they carry it to the end of the movement.

Without a pause, the fourth movement begins with a little jolt, and races quite unbridled through an extensive excursion, a full rondo in which the pianist gets a complete workout. There is no question at this point that one of the main elements of elaboration in the work is unapologetic virtuosity. The character of the writing is as pianistic as it would be for a concerto, and the style of the composition has numerous interesting elements that come from the concerto. It's true of the whole work: from the opening with the solo piano, the trills and the pianistic runs in the first movement, and the waltz in the Trio, to the point in the last movement, when, under a long, sustained trill in the piano, the strings restore the tonic and the whole ensemble hurls its way to the final cadence. The effect is a bit like being lost in the dark—with the coming of light you see that you are back on the right track.

- Dr. Jean Christensen

The pre-concert lecture will be given by Dr. Krista Wallace-Boaz, an accomplished performer of chamber music and member of the piano faculty at the School of Music. The presentation will last from 2-2:45 PM in room 130.



KENTUCKY CENTER



CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 Ludwig van Beethoven
Rainwaves Joan Tower

INTERMISSION

Liebeslieder Waltzes Johannes Brahms

Sunday, October 20th at 3 PM

Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs Camille Saint-Saens

Trio for Oboe, Clarinet & Viola Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure

Sunday, February 2nd at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Trio in Eb, K. 498 "Kegelstatt"

W.A. Mozart
(1756 – 1791)

- I. Andante
- II. Menuetto
- III. Rondo. Allegretto

Dallas Tidwell, *clarinet* Jonathan Mueller, *viola*
Joanna Goldstein, *piano*

INTERMISSION

Quartet for the End of Time

Olivier Messaien
(1908 – 1992)

- I. Liturgie de cristal
- II. Vocalise, pour l'Ange qui annonce la fin du Temps
- III. Abîme de oiseaux
- IV. Intermède
- V. Louange à l'Éternité de Jésus
- VI. Danse de la fureur, pour les sept trompettes
- VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
- VIII. Louange à l'Immortalité de Jésus

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz (*mezzo soprano*) received her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentckky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant (*bassoon*) currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper (*viola*) received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey (*horn*) is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America. Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim (*horn*) is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner (*piano*) Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr (*flute*) has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije (*clarinet*) graduated from Indiana University with a Bachelor of Music Education, a Master's degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterse from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Kathryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds (*violin*) Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan (baritone) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdócimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem fur Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (*clarinet*) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hiroasaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell (*soprano*) has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Traviatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck (*oboe*) performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast—most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks (*tenor*) is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Così fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at universities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

**The Kentucky Center Chamber Players gratefully
acknowledge the assistance of:**

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Sponsorship Levels

Angel	\$500 and above	(2 complimentary subscriptions)
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Kentucky Center Chamber Players

PO Box 436092

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UNIVERSITY OF
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SCHOOL OF MUSIC

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University Jazz Combos

Booker Little Combo

Directed by Samir Kambarov

Dave Douglas Combo

Directed by Mike Tracy

Red Rodney Combo

Directed by Tyrone Wheeler

Kenny Dorham Combo

Directed by Ansyn Banks

Monday Evening

February 4, 2013

7:30 p.m.

Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.*

PROGRAM

Out of the Night

Joe Henderson

Train

Chris Potter

Booker Little Combo

Thomaz Souza, *alto sax* Ethan Evans, *trumpet*

Jon Vargas, *piano*

John Gardner, *bass* Isreal Cuenca, *drums*

Samir Kambarov, *director*

Perdido

Juan Tizol

Pent up house

Sonny Rollins

Dave Douglas Combo

Jake Daniels, *alto sax* Jean Gorce, *trumpet*

Shawn Knabel, *guitar*

Matt Pulley, *bass* Johnny Chai, *drums*

Mike Tracy, *director*

Doxy

Sonny Rollins

Alter ego

James Williams

Red Rodney Combo

Jeff Endly, *tenor sax*

Will Wilder, *guitar* Jon Webb, *piano*

Tyrone Wheeler, *bass* John Kleemeier, *drums*

Tyrone Wheeler, *director*

Out of Nowhere

Green/Heyman

In Pursuit of the 27th Man

Horace Silver

Kenny Dorham Combo

Jon Driver, *alto sax* Joey Thiemann, *trumpet*

Raphael Lopez, *guitar*

Marie Knueven, *bass* Laurenço Vasconcellos, *drums*

Anslyn Banks, *director*



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Chamber Music Society of Louisville 75th ANNIVERSARY SEASON 2012-2013

Presented in partnership with the
University of Louisville School of Music

Sunday, October 7, 2012 – 3:00 pm

Takács Quartet

Music of Haydn, Britten, and Dvořák

Pre-concert lecture by Dr. Douglas Shadle at 2:00 pm

Sunday, November 4, 2012 – 3:00 pm

Chicago Pro Musica with Lucy Shelton, soprano

Music of Schubert and Schoenberg

Pre-concert lecture by Dr. Jean Christensen at 2:00 pm

Sunday, February 10, 2013 – 3:00 pm

Kalichstein-Lardeo-Robinson Trio

Music of Previn, Danielpour, and Beethoven

Pre-concert lecture by Dr. Krista Wallace-Boaz at 2:00 pm

Sunday, March 17, 2013 – 3:00 pm

Pacifica Quartet with Ursula Oppens, piano

Music of Beethoven, Baker, and Ravel

Pre-concert lecture by Prof. Jack Ashworth at 2:00 pm

Sunday, April 21, 2013 – 3:00 pm

Tokyo String Quartet

Music of Mozart, Kodály, and Brahms

Pre-concert lecture by Mr. Allen Gilfert at 2:00 pm

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at the University of Louisville School of Music

All pre-concert lectures are presented in Room 130 at the
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W

ELCOME



Dear Friends and Chamber Music Society Supporters,

As President of the Chamber Music Society of Louisville, I welcome you to the 75th Anniversary Season and thank you for joining us.

According to founder Gerhard Herz, one of the Chamber Music Society of Louisville's ideals from its inception was to "make no compromises, and always get the best." That has remained one of the CMS's core ideals, and any objective reviewer of our programming from its first 74 seasons would conclude that we have lived up to that mission. Current audiences may not be aware of some of the famous names that have performed with the CMS over the years: singers Ernst Haefliger, Hermann Prey, Jan De Gaetani, Maureen Forrester, and Elly Ameling; instrumentalists Jean-Pierre Rampal, Janos Starker, Richard Stolzman, Ani Kavafian, Eugene Istomin, Mieczyslaw Horszowski and Claude Frank; and chamber ensembles the Budapest String Quartet, the Juilliard String Quartet, the Guarneri String Quartet, the Emerson String Quartet, the Tokyo String Quartet, the Orpheus Chamber Orchestra, the Beaux Arts Trio, the Stuttgart Chamber Orchestra, the St. Paul Chamber Orchestra, Musica Antiqua Koln and Pomerium. See for yourself—all of the artists from the last 74 seasons are listed in this program.

Our 75th Anniversary Season has been specially designed to celebrate our milestone with appropriate flair. Although we always strive to bring in "the best," this season, with the most generous support of Commonwealth Bank & Trust and other individuals, we have been able to open the pocketbook a bit wider to engage a remarkable line-up of the world's most distinguished artists. The CMS season is book-ended by two of the most accomplished ensembles of our time—the Takács Quartet and the Tokyo String Quartet. The renowned Kalichstein-Laredo-Robinson Trio anchors the middle of the season with a performance of Beethoven's "Archduke" trio. In November, Chicago Pro Musica will perform Schubert's "Trout" Quintet and Schoenberg's groundbreaking and powerful Pierrot Lunaire (with soprano Lucy Shelton). In March, the Pacifica Quartet will perform with pianist Ursula Oppens, playing two mainstays of the chamber repertoire by Beethoven and Ravel, together with a Piano Quintet by Claude Baker, which was the work commissioned for the 50th Anniversary of the CMS in 1988. We are also working out arrangements for a special commission of a new composition from a well-known composer in honor of our 75th Season to be performed at a special concert.

We could not have programmed such a top-notch season without the generous support of Commonwealth Bank & Trust Company, which deserves our utmost gratitude. In addition, we are grateful to our perennial partner, the University of Louisville School of Music, which provides us with a venue, administrative support and artistic leadership (many of our trustees are talented music faculty members). The CMS is staffed and managed by our all-volunteer board of trustees. For these reasons, we have consistently been able to spend approximately 93% of our budget on artist fees. As with most arts groups, ticket sales typically make up less than 50% of our budget, so we rely heavily on your contributions. In addition to presenting "the best," we also strive to keep our ticket prices low. I hope that you will consider making a contribution to the CMS in honor of our 75th Season. Together we can make sure that future generations will have access to the high caliber of performances that audiences have enjoyed in Louisville since 1938.

Best regards,

Andrew M. Fleischman
President
Chamber Music Society of Louisville



1938

ANNIVERSARY

TH SEASON

2013



UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

Good afternoon, everyone ~

The founding of the School of Music at the University of Louisville in 1932 predates the creation of the Chamber Music Society of Louisville in 1938 by only a few short years. Nonetheless, the histories of the two cultural institutions are closely linked in community history and cultural significance. At the time of their establishments neither could possibly have imagined what the future would bring to each organization, including the central roles each would play in the musical life of this community and the artistic inspiration each would provide for generations of music lovers, students, and music professionals.

The story and success of the Chamber Music Society is rooted in the energy and commitment of people who believed in the mission and importance of presenting great and accessible chamber music for local audiences and who provided their gifts of time and treasure to support the organization. During its early history the Chamber Music Society relied on the vision and support of people whose names are legendary in the history of musical culture in Louisville; names like Morris Belknap, music dean Dwight Anderson, music faculty member Gerhard Herz, the irrepressible Emmy Smith and her friend Fanny Brandeis, who all provided leadership, financial support, and a keen understanding of the Society's critical importance to the Louisville community.

The experience of hearing live chamber music played by luminary musicians cannot be overestimated in shaping our musical sensibilities, expectations, and standards. The important legacy of the Chamber Music Society's storied past represents both a present-day and future challenge to the leadership and patrons of the Society to support high musical standards in performance and programming and to promote this special musical experience for its membership and the region.

On behalf of the School of Music and the four music deans who preceded me in their support of the Chamber Music Society, it is my pleasure to congratulate the patrons and leadership of the Society for their important support of this special musical art form in Louisville over the past seventy-five years. Moreover, with the support of the community, our school and university, I look forward to the success of the Chamber Music Society of Louisville for many years to come.

With our best wishes and most sincerely,

Christopher Doane, Ph.D.
Professor and Dean

According to his biography, Danielpour's early work was impacted by the then-current modern compositional techniques—serialism, in particular. At the end of the 1990s he began to adopt a more accessible style warming to the use of triadic harmony and the inclusion of elements from contemporary music culture: pop, rock, and jazz. Most recently he has begun to explore the rich resources of his own Persian heritage. His extensive catalog includes compositions for chamber orchestra, three symphonies, four piano concertos, the ballet *Anima mundi* (1995), and the opera, *Margaret Garner* (composed in collaboration with Toni Morrison). As of 2009 he had composed six string quartets. *A Child's Reliquary* was revised as a Double Concerto for Violin, Cello and Orchestra, *In the Arms of the Beloved*.

In the three movements of *A Child's Reliquary*, Danielpour frequently treats strings and piano rather independently, contrasting the melodic lyricism of the strings with the chordal sonorities of the piano. In the opening, slowly-rising octaves and chords in the piano, evoking bells, envelop the two-part texture in the strings. Played with harmonics, the appealing folk-like or chorale-like melodies with their falling melodic lines seem at first a bit out of focus, but they return in many guises throughout the first and last movements. The rondo-like form of the movement is more or less defined by this melodic component. The falling lines that pervade the sonority reflect a sense of grief, while in the middle section flashes of brief, helpless rage hint at abiding anguish.

The extended second movement is the longest and most complex one. Essentially a study of rhythmic potential in 6/8, and sometimes 3/4, meter it requires virtuoso technique from the ensemble, individually and as a whole. The instruments trade off all manner of energetic display; rushing scales, heavy and fleet chords, flashing figures rush energetically through measures of 6/8 with its eighth notes (and sixteenths) in every conceivable combination: accented, syncopated, detached or joined in loping melodic figures. Only two passages, marked *Andante Cantabile*—in essence a Satie-inspired waltz—briefly slow the headlong rush. The first appearance comes rather early, the second one, now varied and extended, only manages to slow the action before the last culminating segment. Topped by a fast waltz with strong swinging syncopations, this conclusion gives way, section by section, to a step-wise reduction of the forward motion. The movement ends with four bars of a ruminating C Minor chord enriched with a minor 9th and 11th.

Restoring the contemplative mode of the first, the last movement returns to the folk-like tune in the strings and the bell-like octaves and chords in the piano, but at first and for a while, the instruments are quite isolated from each other. As the lines continue to fall, they become more extended, and as some hesitate and shadowy references gradually emerge they approach a refrain

that can be recognized as Brahms's lullaby. (See composer's note below.) Resignation turns to a kind of strained acceptance and only a brief momentary flash of large chords disrupt the progress to the extended final cadence.

Notes for *A Child's Reliquary*:

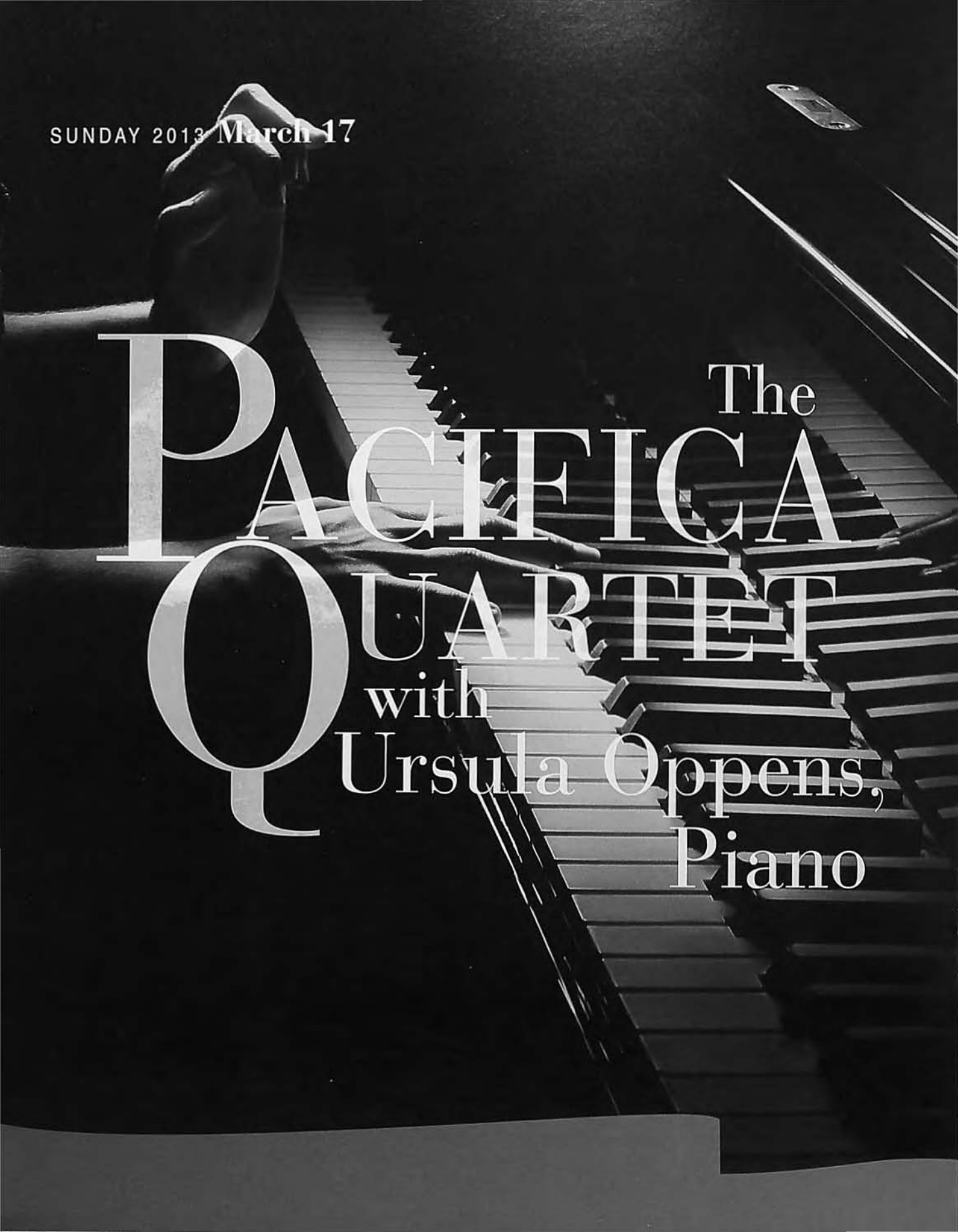
I know of nothing more tragic or heartbreaking than the death of a child. The inspiration for *A Child's Reliquary* (Piano Trio) came from the untimely and tragic death of Cole Carsan St. Clair, the 18-month-old son of Carl and Susan St. Clair. The work was intended as a kind of *Kindertotenlieder* without words—and everything in the piece, including references to the Brahms Cradle Song—relates to its initial inspiration. Work on *A Child's Reliquary* began on August 19, 1999, and was completed on September 17th of the same year. The work was written expressly for Jaime Laredo, Sharon Robinson, and Joseph Kalichstein and is dedicated to the memory of Cole Carsan St. Clair.

- Richard Danielpour

Piano Trio in B^b Major, Op. 97, "Archduke" Ludwig van Beethoven (1770-1827)

In 1803 or 1804, Beethoven met Archduke Rudolf of Austria, member of the House of Habsburg-Lorraine, who became closely associated with the composer with whom he studied piano and composition. He was Beethoven's only composition student and became his most important patron when he arranged for an annuity for the composer in 1809, after having extracted a promise from him to never move away from Vienna. In addition to the Trio, op. 97, Beethoven dedicated ten works to the Archduke, including some of the most exceptional ones: the "Les Adieux" and *Hammerklavier* Sonatas, the Fourth and Fifth ("Emperor") Piano Concertos, the Violin Sonata, Op. 96, the *Missa Solemnis* and the *Grosse Fuge*.

Composed in 1811, "The Archduke" Trio is the last and the most expansive of Beethoven's seven Piano Trios. The opening theme of the first movement in the piano is a full eight measures, and its leisurely unfolding and initial treatment of the phrase, sets the mood for the whole work. Following the first statement of the theme alone in the piano, the violin and cello enter and extend it another five measures. The cadence of this extension is the signal to begin the consequent phrase, a repeat of the eight-measure theme in the strings, now extended twelve measures in the piano. When it ends in a cadence, it is still in the tonic key. With these



SUNDAY 2013 March 17

The
PACIFICA
QUARTET
with
Ursula Oppens,
Piano

THE PACIFICA QUARTET WITH
URSULA OPPENS, PIANO

Comstock Concert Hall

University of Louisville School of Music

This concert is generously sponsored
by Ms. Edith S. Bingham

String Quartet in F Major, Op. 135 (1826)

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefasste Entschluss:

Muss es sein? Es muss sein! Es muss sein!

Grave, ma non troppo tratto; Allegro

Ludwig van Beethoven

(1770-1827)

Tableaux Funebres for Piano Quintet (rev. 2003)

I. Summer

II. Autumn

III. Winter

IV. Spring

Claude Baker

(b. 1948)

Tableaux Funebres was commissioned by the Chamber Music Society for its 50th Anniversary
in 1988 and dedicated to the memory of Nelson Keyes

INTERMISSION

Quatour a cordes (1903)

Allegro moderato: Très doux

Assez vif: Très rythmé

Très lent

Vif et agité

Maurice Ravel

(1875-1937)

The Pacifica Quartet is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Ursula Oppens is represented by Colbert Artists Management, Inc.
111 West 57th Street, New York, NY 10019

THE PACIFICA QUARTET



Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Varnos, cello

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, the Grammy Award-winning Pacifica Quartet tours extensively throughout the United States, Europe, Asia, and Australia. Shortly after its 1994 formation in California, the Pacifica Quartet won top prizes in the music world's most prestigious competitions, including the 1998 Naumburg Prize. The Quartet has since received many honors, including being appointed quartet-in-residence at the Metropolitan Museum of Art, a position held for 43 years by the Guarneri String Quartet.

In 2002 and 2003 the Pacifica Quartet won wide acclaim for the first single-concert performances of Elliott Carter's complete five-quartet cycle: The New York Times called the accomplishment "brilliant" and "astounding," and the Chicago Tribune praised the Quartet's "astonishing talent, energy, and dedication." In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and

the appointment to Lincoln Center's CMS Two. In 2006 the Pacifica was awarded a prestigious Avery Fisher Career Grant, becoming only the second chamber ensemble so honored in the Grant's long history. Also in 2006 the Quartet was featured on the cover of Gramophone and heralded as one of "five new quartets you should know about," the only American quartet to make the list. More recently, the Pacifica's recording of Carter's Quartets Nos. 1 and 5 won the 2009 Grammy Award for Best Chamber Music Performance.

The members of the Pacifica Quartet were appointed to the faculty of the University of Illinois in 2003 and serve as quartet-in-residence. They are also resident performing artists at the University of Chicago.

For more information, please visit www.pacificaquartet.com.

URSULA OPENS, PIANO



Ursula Oppens is equally committed to programming traditional and contemporary repertoire. She has performed with many of the world's major orchestras, including the New York and Los Angeles philharmonics, the Boston Symphony Orchestra, the American Composers Orchestra and the orchestras of Chicago, Cleveland and San Francisco. Abroad, she has appeared with such ensembles as the Berlin Symphony, Orchestre de la Suisse Romande, the Deutsche Symphonie and the London Philharmonic Orchestra. Oppens is an avid chamber musician and has performed with the Arditti, Juilliard and Pacifica quartets, among others. A three-time Grammy nominee, Oppens has over the years premiered works by such leading composers as Luciano Berio, William Bolcom, Elliott Carter, John Corigliano, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, Gyorgy Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Joan Tower, Amy Williams,

Christian Wolff and Charles Wuorinen. After 14 years as the John Evans Distinguished Professor of Music at Northwestern University, Ms. Oppens is now a Distinguished Professor on the faculty of the Conservatory of Music at Brooklyn College and the CUNY Graduate Center.

String Quartet in F Major, Op. 135
Ludwig van Beethoven (1770-1827)

Beethoven's last string quartet has been controversial. Some critics regard it as technically competent, but less imaginative than the four that preceded it. Others appreciate its concise exposition, quirky humor and sublime third movement. What is the controversy? Briefly, the four quartets that preceded Opus 135 are extraordinary challenges to classical style, but with Opus 135 Beethoven changed directions, had even "come to his senses." The four movements of this work do not continue the challenge.

The year was 1826, Beethoven was not well and his personal life was in disarray, but by mid-year he completed the C# Minor Quartet, Opus 131, and by mid-September, the F Major Quartet, Opus 135. Opus 131 is extraordinarily diverse and Opus 135 evokes the artistic ideas of the past, specifically those of Haydn and Mozart. Kerman writes, "it is absurd to make excuses for the last quartet, for its un-Faustian tranquillity and relaxation," and he agrees that Beethoven was only doing what he periodically had done throughout his creative life.

A surprising number of musical ideas are used in the first movement sonata and the conversational mode encourages a range of compatible ideas, if not necessarily related ones. One subject leads unselfconsciously to the next one; each voice is the equal of the others. The exchange begins abruptly with the viola's impertinent motive and continues nonstop through the first eight measures. When it does stop, the consequent that materializes is a surprising "answer" to the antecedent, one of entirely different "character": five measures of straight quarter notes, played in unison, "change the subject." The new configurations that follow resume the conversation for some time before finally entering the new key area. In spite of the number of musical ideas, the movement remains concise and well-proportioned throughout.

The Vivace is a finely-wrought Scherzo and Trio, a mocking contrapuntal rush. The three beats in the measure are divided among the instruments making it a delightful mesh of cross rhythms: first the viola and cello have patterns that emphasize the measure, and both violins have syncopated, but different patterns. Then the set-up is inverted until an inexplicably rude low unison Eb interrupts the on-going motion and repeats itself. When it has faded away, the motion resumes with more contrapuntal ingenuity.

The Trio takes off in a rush. It is both longer and more eventful than the Scherzo: repeated notes, rising scales, and a little five-note figure rush through an unusual succession of keys, getting more and more out of kilter until it hits a rut in the key of A Major. Here a diabolic wild dance in the first violin carries on

over the repetition of the five-note motive (played 51 times!) until, exhausted, it sinks down through three octaves. There is a quick reorientation to F Major, and, with no pause, the Scherzo returns. A very short coda in F Major reaffirms the end.

A single low note in the viola connects the F Major tonality of the first two movements with the darkly beautiful D^b Major of the slow set of variations. Compact and short, the whole movement covers less than two pages of a miniature score, but Beethoven's marginal note in his sketches, "*Süsse Ruhegesang oder Friedensgesang*" ("Sweet song of rest or peace") acknowledges its singular value. The eight-measure theme flows out of the build-up of the tonic chord in the first two measures. At first, it moves stepwise, then slowly and serenely, it rises higher phrase after phrase, and culminates in a sweeping arch. The first variation continues the gentle movement, with added chromatic touches and dynamic accents. The third variation moves to the parallel minor for slower block chords and phrases; broken rhythms obscure the theme and it is now heard only in the overall design of the gentle rise and sweeping arch. The last two variations restore the major mode, first with the eighth notes of the original phrases, then with flowing sixteenth notes. A quiet final statement only preserves the harmonic outline of the theme. This series of variations is less about a specific melody than about its arching shape and emotional range. Rosen points out that the move away from the tonic (the little step into E Major in the minor variation) is significant enough to require resolution. Although Beethoven never leaves the tonic, he succeeds in creating harmonic tension that must be resolved in the end as in classical style.

In an unusual move, Beethoven added an annotation something like a motto, at the top of the last movement: "DER SCHWERGEFASSTE ENTSCHLUSS" ("The difficult decision"). Below that, he noted two musical motives. The first, marked Grave, is in the bass clef, in 3/2, and in a key without accidentals: a three-note motive is underscored with the words: *Muss es sein?* "Must it be?" Next follows an Allegro, in the treble clef, F Major key signature, and 2/2 meter, and another three-note motive underscored with the words: *Es muss sein!* "It must be!" And to be sure, he repeats: *Es muss sein!* The first motive dips a minor third, then rises a major third—as in a question. In contrast, *Es muss sein* rises a minor third and falls a perfect fourth. It is most definitive: "It must be!"

This "motto" will always be enigmatic—though some explanatory biographical clues exist: when Beethoven refused to lend the parts for Opus 130 to a certain musician until he had paid his subscription dues, the fellow muttered "Wenn es sein muss!" Subsequently, Beethoven took this and his own answer, "Es muss sein!" and composed a silly canon. Then later he started the last movement of the quartet with this Grave introduction to the Allegro Finale. Whether or not the motto has existential import beyond



the challenge of composing the work, it seems not completely out of line to assume that Beethoven considered the composition of the Finale to be something of a serious chore. A difficult decision, indeed.

The Grave introduction, with its numerous iterations of "*Muss es sein?*" is not left completely behind when the Allegro takes shape, but, underscored by tremolos and serious harmonic color, it returns at the head of the recapitulation. The numerous statements of the main motive, "*Es muss sein!*" and other subsidiary ones, including march-like themes are handled with contrapuntal finesse. Beethoven's last essay in the genre rises to the challenge of taking on the spirit of Haydn and Mozart, but with touches that could hardly have been written much before 1826.

Tableaux Funébres (1988/2003)

Claude Baker (b. 1948)

Claude Baker is currently Professor of Composition in the School of Music at Indiana University, Bloomington. He has also served on the faculties of the University of Georgia, the University of Louisville School of Music, and as a Visiting Professor at the Eastman School of Music. At the beginning of the 1991-92 concert season, he was appointed Composer-in-Residence for the Saint Louis Symphony Orchestra—a position he held for eight years. The following program notes have been written by the composer:

Tableaux Funébres provides musical commentary on four haiku texts of rather dark imagery. A haiku is a very short, seventeen-syllable form of Japanese verse that is intended to evoke a wealth of thoughts and emotions. Because of its brevity, the haiku must depend for its effect on the power of suggestion and a deliberate elusiveness: the reader must "fill in" the outlines that have been drawn.

The music of *Tableaux Funébres* seeks not only to reflect the moods suggested by the poetry, but also to amplify the implied meanings present in each haiku...and even to create additional associations. This is accomplished in part by the allusion to and quotation of passages from well-known vocal works that echo the spirit and content of the haiku selected. The poems from which the piece gains its programmatic impetus are given below (in English translations by Harold G. Henderson), each followed by a brief description of the respective movement. Since each of the four haiku refers to a different time of the year, the movements they inspired are laid out in a "four-seasons" sequence, from summer to spring.

I. Summer night:
from cloud to cloud the moon
is swift in flight.
Ranko (1726-99)

Upon first encountering this haiku, I thought immediately of the text of "*Der Abscheid*," the final movement of Gustav Mahler's symphonic song cycle, *Das Lied von der Erde*, and in particular of the passage that reads, in translation:

O see, like some tall ship of silver sails,
The moon upon her course, through heaven's blue sea.
I feel the stirring of some soft south-wind
Behind the darkling pine-wood.

Herein is described the death of the day, when the sun sets and the world falls asleep. Midway through my first movement, after disjointed references to other elements in Mahler's song, there appears an altered quotation of the music that underscores this text. Now, however, Mahler's orchestral fabric is reduced to a string quartet, and the lines emerge as if recalled in distant memory.

II. Grave mound shake too!
My wailing voice--
the autumn wind.
Basho (1644-1694)

The pitch materials for this movement are derived almost exclusively from permutations of the five-note row that serves as the basis of Igor Stravinsky's *In Memoriam Dylan Thomas* for tenor, string quartet and four trombones. Stravinsky selected as text for the "Song" (the principal section of his work) the poem Dylan Thomas composed in memory of his father, "Do Not Go Gentle into That Good Night." In my own movement, there are two modified quotations of the "Song's" brief refrain, that portion of Stravinsky's music written to the words, "Rage, rage against the dying of the light."

III. Night; and once again,
while I wait for you, cold wind
turns into rain.
Shiki (1867-1902)

The third movement draws its inspiration from "*Der Doppelgänger*," the last of the "Heine Lieder" that comprise the second part of Franz Schubert's song cycle *Schwanengesang* (Swan Song). In Heine's poem, the narrator stands before the house where his lost love once lived and is horrified when he imagines that he sees a stranger in the moonlight whose face reflects his own pain. Although Schubert's haunting setting of the poem provides the structural and emotional basis of my movement, the only literal reference to the original song is the appearance of the recurring four-note bass pattern in the piano.

IV. The beginning of spring:
thoughts come - and there is loneliness;
the autumn dusk is here.
Basho

The final movement is in two parts, the division corresponding to the colon in the haiku above. Spring is normally a time for happiness and renewal. For me, one of the greatest poetic and musical celebrations of spring is Richard Strauss' "*Frühling*," the first number in his valedictory work, the *Four Last Songs*. The final cadential chords of the orchestral accompaniment to the Strauss song are adapted here as a sort of motto in the first section of this movement. By way of transition to the contrasting second part, I make reference to various elements from the opening movement of *Tableaux*. For the concluding section itself, the juxtaposition of the words "loneliness" and "autumn" brought thoughts again of a passage from *Das Lied von der Erde*, this time from the second of the six songs, whose individual title is "*Der Einsame im Herbst*" ("The Lonely One in Autumn"):

O love's warm sunshine, have you gone forever
And will my burning tears be never dried?

As the climax for this movement (and, indeed, for the entire work), Mahler's setting of these poignant words erupts suddenly from the texture of my own music. Thus, with the quotation of a fragment from "*Der Abschied*" in the first movement of *Tableaux*, Mahler's music frames mine and brings to full circle the seasonal changes of the haiku. *Tableaux Funébres* was commissioned by the Chamber Music Society of Louisville in celebration of its 50th Anniversary and is dedicated to the memory of Nelson Keyes—a fellow composer and faculty colleague in the music theory department at the University of Louisville.

-Claude Baker

Quatour à cordes

Maurice Ravel (1875-1937)

Completed in 1903, Ravel's only string quartet was warmly received by all his acquaintances with the exception of its dedicatee, Gabriel Fauré, who had reservations concerning the last movement, which he found "stunted and badly balanced." On the other hand, Debussy, his more experienced colleague and elder by ten years (whose one quartet predated Ravel's by as much) wrote the following advice to him: "Dear Friend, Bardac has informed me of your plan to have your Quartet played more softly . . . In the name of all the gods, and mine as well, if I may ask, don't do it. Think of the difference in sound in the auditorium with and without audience . . . don't touch a thing and everything will turn out well." It's a pity that the wrangling of partisans over the merits of each composer's quartet, had the eventual effect of creating an unbridgeable distance between the two, but comparison of the two works is illuminating, for the similarities (between the second movements in particular) are, after all, outweighed by the differences. Debussy, for his part, was inclined to be influenced by the ideals of Symbolism, while Ravel once stated that his sole aim was to achieve "technical perfection." Ravel's music, then, has little of the intuitive search or equivocation that is found in Debussy's. Ravel uses clearer formal structures, and consequently, his often very complex harmony tends to follow traditional root movements with a tonal direction. Rhythm is generally clearly articulated and varied. He modestly sized up his compositional goal in the present work saying, "My Quartet in F answered my desire for musical construction, which I have doubtless brought off imperfectly, but which appears here far more clearly than in my previous compositions." While his desire was to achieve "clarity in the musical construction," much later, he mentioned that he would gladly exchange the technical mastery he had finally acquired for the "artless strength" of this early work.

Characteristically, the first movement of the *Quatour* is not a classical sonata form. Like other neo-classicists who looked for inspiration in the music of the French "musique classique," that is the 17-18th century French masters such as Rameau and Couperin, Ravel was attracted to a ternary form that serves variation of substance and color in the melodic ideas and where form and expression are interchangeable. His movement is logical and precise: rising lines are answered by falling ones, the melodies are straightforwardly diatonic, though they often are treated as elements in a nonspecific modality. In the opening segment the bass line moves in smooth stepwise motion (rising then falling line in the opening phrases) or by thirds. A move to another tonal area does not always entail modulation but it is more often like a brief "sidestep" into another key area. In the middle, contrasting section, Ravel calls for a change of mood when he brings in a new texture when a long and drifting melody, played *très espressif* in

the violin high in its range, is doubled by the viola two octaves below. Simple though it seems at first, the dramatic level begins to rise by the repeat of a triplet figure that gains enough prominence to be recalled both in the coda of this movement, and again in the last movement.

The vivacious and fleet second movement is an ingenious essay on cross rhythms (6/8 vying with 3/4). Marvelously exuberant writing for the strings—tremolos, pizzicatos, trills, explosive dynamic changes—adds fantastical moments. These features resemble the Scherzo in Debussy's Quartet, but other elements, such as the above-mentioned side-stepping harmonic motion, show the influence of his teacher, the French composer Gabriel Fauré.

Essential elements in the third movement could perhaps be traced to French 18th-century style—not that it *sounds* at all like early French music—but it speaks to the imaginative pieces of

Rameau and Couperin with their constant changes of meter, irregular phrase patterns, non-developmental melodic structures, and especially, their imaginative use of instrumental color. The movement has no formal shape; rather, it is defined by the flow and exchange of the melodic ideas that appear to have their origin in spoken language, and while a fragmentary reference to the first movement surfaces unannounced, it serves no apparent formal purpose. Interesting. Listening to this scintillating movement is a bit like eaves-dropping on a conversation between instruments.

The final movement is flush with energy and vigor. In the opening, an aggressive tremolo figure is played obsessively, and forceful chords in asymmetrical meters (5/8 and 5/4) dissolve when both subjects of the first movement are recalled (in 3/4). Ravel's exceptional understanding of string color is crucial for the dramatic impact of the movement, indeed for the whole composition. According to the English composer, Ralph Vaughn Williams, who studied briefly with Ravel, his motto was "*Complexe mais pas compliqué*." ("Complex but not complicated.") That sounds about right for a description of the *Quatour*.

- Dr. Jean Christensen

The pre-concert lecture will be given by Prof. Jack Ashworth of the Music History Department. It will be given in room 130 of the Music School between 2 and 2:45 PM.







A HISTORY OF THE LAST YEARS

75

HIGHLIGHTS FROM THE 1988 GOLDEN ANNIVERSARY SALUTE:

The Introduction to the souvenir book titled "Golden Anniversary Salute" contained the following interesting information: After an absence from Louisville during the World War II years, Rochester-born Emilie Smith and her husband, Macauley Smith, returned to his native city in 1945 and attended the first post-war concert of the Chamber Music Society. While her husband resumed his law career, Mrs. Smith did volunteer yeoman duty for the Society. She served as president from 1952 to 1964 and has been a frequent trustee and unflinching "den Mother" to visiting artists.

An article titled "Gerhard Herz: 'Heart' of the Society" written by longtime Courier-Journal music critic William Mootz contained the following excerpts: Herz worked closely with the late Dwight Anderson when he organized the Society under the sponsorship of the University of Louisville School of Music, which Anderson served as dean. ... Through his guidance [i.e. Herz] (and sometimes at his insistence) the Society's leaders gradually adopted a policy of offering everything from concerts of ancient music to

recitals by famous exponents of the German lied as part of the chamber-music experience. ... Herz's earliest Louisville memories are closely linked to his relationship with Anderson and his novelist wife, Barbara. "We were very close friends. I was constantly invited to their home, and one day, maybe two or three months after my arrival, he called me into his office and said, 'Sonny, what is missing in Louisville's concert life?' ... "So my answer to Dwight's question was very simple: What's missing, I told him, is professional chamber music—such as I knew in my native Düsseldorf—and opera."

But Anderson tackled chamber music first. With Morris Belknap (a prominent local philanthropist and music-lover), he collected enough money to sponsor a modest series of concerts, and the Chamber Music Society was launched on December 14, 1938, with violinist Kathleen Parlow and pianist Gunnar Johansen playing violin sonatas by Brahms, Mozart, and Caesar Franck. The season also included appearances by the Gordon and Coolidge string quartets, and the Heerman Trio. But Anderson needed a stellar attraction to win subscribers to his new concert series, and asked

It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford.

Herz for a recommendation. Herz's immediate answer was "The Budapest String Quartet," which he had heard in Germany ... The Budapest almost immediately became an indispensable part of each society season. Beginning in 1943, it returned each year until its members disbanded in 1965.

When Anderson's increasingly heavy duties as School of Music dean forced him to give up the burden of running the Chamber Music Society, his place was taken in 1946 by Mrs. Macauley Smith and the late Fanny Brandeis. The team turned out, in Mrs. Smith's words, to be "one of those magic things," and their chemistry in working together ushered in a two-decade era of almost continuous prosperity. ... Another Herz coup developed in the 1976-77 season, the year when the music world celebrated the sesquicentennial of Beethoven's death. Herz proposed that the society give over its season to the Juilliard String Quartet, performing a five-concert cycle of the complete Beethoven quartets. ... The resulting concerts not only drew the largest subscription audience in Chamber Music Society history, but live in memory as performances of unrivaled artistic achievement. ... But the purpose ever since Dwight Anderson's days, says Herz, "has been that the Chamber Music Society would make no compromises, and always get the best."

"The First Half-Century," an article by Louisville Times music critic F.W. Woolsey, who was also a Board member of the Society, provided these homey remembrances: The audience for this personal, introspective, emotional music may be small, but it is fervent. Performing musicians and visitors in the audience have commented upon the rapt attention Louisville gives its guest artists. ... It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford. ... When in 1938 a little cadre of Louisville music-lovers ventured an initial season of chamber music, they had just \$500 in pledges, and the fees ran to \$1,020. For the 50th anniversary season the artists fees will run to more than \$43,000 ...

For four decades the faithful in Louisville came by the hundreds to the old Playhouse on the university's Belknap Campus to hear chamber music in an acoustically superior wood building that had once been a chapel. In addition to balky toilets, the Playhouse roof leaked and the heating system in winter clanged like the "Anvil Chorus" in *Il Trovatore*, but many of the great names among chamber music artists—violinists, cellists, violists, pianists,

clarinetists and a few singers—made music there. Backstage was grime-encrusted, dimly lighted, and never cleaned. Alexander Schneider, an ebullient violinist who performed with several different groups, used a discarded lipstick to scrawl on a mirror a message to his brother in the Budapest Quartet. The message was in Russian. The mirror stayed unwashed until the Budapest arrived to play months later. In 1980, after a few seasons in other auditoriums, the Society moved to the warmly resonant, comfortable Recital Hall in the new School of Music building on the university campus.

Eventually the board members were persuaded to incorporate the Society, for legal and contractual reasons, but informality continued to mark the affairs of the Society. Mrs. Smith and "Miss Fanny" made their annual seating chart on brown paper, the kind that housewives use on pantry shelves. As a hostess in her farm home, Mrs. Smith made arrangements for a train to stop at rural Tucker's Station so her guests, the New York Piano Quartet, could board this combination freight/passenger train and get to Oak Ridge, Tennessee, for a concert. ... The distinguished French flutist, Jean-Pierre Rampal, on his first visit to the Smith farm, watched his first baseball game on television, meanwhile pitching a lot of questions about the game at Judge and Mrs. Smith.

The list of those who left the Society better and perhaps stronger for their having been a part of it is a long one, and it has to begin with Dwight Anderson, dean of the university School of Music in the '30s and '40s, who helped shape Louisville's musical profile for years to come. His devotion to chamber music was complete; he even sold tickets in the booth at the Playhouse.

"A Memory of the Playhouse" by the Society's first president and legendary supporter, Emilie S. "Emmy" Smith, continued remembrances of the first venue for the concerts: The University of Louisville's Ekstrom Library today covers the place where once the Playhouse spread its pleasing roofline. In that venerable white clapboard building, all of our Chamber Music Society concerts—with a few notable exceptions—were held through April 11, 1976. There we enjoyed the special magic emanating from a structure that cast its spell over musicians and audience alike. ... "Next to Sanders Theater at Harvard, the finest acoustics anywhere," commented Alexander Schneider.

The Playhouse was built as a chapel for the House of Refuge, a children's home and reform school, in 1874. When the University of Louisville settled into the Belknap Campus in 1925, the building was used for assembly, lectures and drama. ... When the University of Louisville's master plan for development revealed a serious threat to the Playhouse, many of us went into battle. ... The Chamber Music Society's deep concern did persuade the university to number the parts of the Playhouse and to reconstruct it at a cost of \$1 million. It rests now, with its still-charming lines, at a busy intersection between Second and Third Streets.

"A Matter of Money" provided the following informative details concerning the costs involved in presenting the concerts. It was written by the immediate past-president at the time of the 50th Anniversary, Sara L. Creed: Loyal supporters have always been generous with both their allegiance and their checkbooks, allowing us to grow in musical excellence and keep up with rising costs of the best chamber music groups. ... The first season was launched on \$500 collected from chamber-music enthusiasts anxious to see Louisville launch a program series. ... By the fifth season, the Budapest Quartet alone cost a princely sum--\$400—almost as much as the entire first season.

Through the years chamber-music groups that have developed a special relationship with Louisville, like the Budapest, the Juilliard Quartet and the Beaux Arts Trio, have shown some flexibility in their normally rigid fee structure for their CMS appearances. ... Today [1988] artists' fees for a five-concert season are over \$40,000; the highest priced group each season is now \$12,000—not the Budapest's \$400 of old. Yet, we are still registering bargains as musical contracts go. ... The generosity of the audience remains the sustaining financial support of the Chamber Music Society, and that is as its founders wanted it to be. ... The future looks bright—but expensive. Chamber music-lovers will continue to be asked to support this special series of their music. In another 25 years, we'll look back in amazement that we could bring Louisville the Juilliard and the Tokyo and the Stuttgart and other groups of such quality for a mere \$40,000!

THE PAST TWENTY-FIVE YEARS:

Let us begin a brief retrospective on the past twenty-five years by taking up the topic with which past-president Sara Creed ended the discussion in 1988: "A Matter of Money." Elsewhere in her article she stated that the artist fees for the 1987-88 50th anniversary season cost \$43,250. For comparison the artist fees for this 75th anniversary will cost \$74,500. Yet that is for this special year, and does not represent what regular seasons have cost during the past decade. We have had to stay within \$48-50,000 for artist fees on a regular basis, which is not that much more than expended a quarter of a century ago. One piece of the financial plan for the future is the participation of the society in the Kalichstein-Laredo-Robinson International Trio Competition. In 2003 the Board of Directors chose to invest in a collaborative venture with 20 chamber music societies, including Carnegie Hall, to form a bi-annual international award for up-and-coming piano trios. The winners are awarded concerts with each contributing presenter, as well as a recording contract. For the Chamber Music Society's one-time investment of \$30,000 we present the winners on our series every other year in perpetuity. What I find absolutely astounding is the fact that a Society which has lost half of its subscriber base since its 50th anniversary, for various reasons which is a topic for another time, has yet been able to present seasons with the same level of quality and lack of compromise that characterized the first fifty years. This is completely due to the continuing generosity of donors at various levels of giving who remain even more the sustaining support for the Society as they did at the time of its 50th year. It is they who allow us to continue.

With regard to programming, there have been some very special presentations which I will highlight briefly below. And there has been an effort to expand the variety of offerings. In 1988 we were still building seasons around the presentation of a single ensemble each year—the Budapest Quartet having been replaced by the Juilliard Quartet. We now present several of the finest string quartets on a regular basis. We have tried each season to schedule an event of mixed instrumentation. With regard to repertoire, it is interesting to note that through 1988 we had only presented three of the fifteen Shostakovich string quartets. During the past

twenty-five years we have presented ten more, and have only two remaining to complete our hearing of this most important body of work. In terms of classic masters, we have presented Beethoven 47 times, Mozart 37 times, Brahms 21 times, Schubert 17 times, Haydn 16 times, and Mendelssohn and Dvorák 10 times each. As to special events, in 1990 we presented the Orpheus Chamber Orchestra. In 1998, to celebrate the bicentennial of the University of Louisville, we presented Chicago Pro Musica performing "L'histoire du Soldat" by Stravinsky complete with narrator and mime. Later that same year we recreated live a recording by the Chamber Music Society of Lincoln Center with pianists Lee Luvisi and Gilbert Kalish performing the Bartok Sonata for Two Pianos and Percussion. In 2000 we presented The New York Festival of Song with "Evidence of Things Not Seen" by Ned Rorem—a cycle of 36 songs for four voices and piano in all combinations. In 2002 Kurt Ollmann, baritone, and pianist Jeffry Peterson performed a Mahler lieder recital. In 2003 we continued the presentation of renowned early music ensembles with Musica Antiqua Köln under Reinhard Goebel. In 2004 and 2009 we scheduled the excellent new music ensemble eighth blackbird, which has gone on to be the premier group in this genre. This special 75th season will present Chicago Pro Musica and the masterpiece "Pierrot Lunaire" by Arnold Schoenberg on the 100th anniversary of its composition. And with regard to standard chamber music ensembles during the past twenty-five years we joined nineteen other presenters, including Carnegie Hall, in establishing the Kalichstein-Laredo-Robinson International Trio Award which has given and will continue to give us stunning performances by young piano trios.

- Acton Ostling, Jr.



75th
Anniversary
Greetings

from LEE LUVISI

Louisville native Lee Luvisi was a student of Chamber Music Society founder and music dean Dwight Anderson who went on to study with Rudolf Serkin at Philadelphia's Curtis Institute of Music. Upon graduation he became the youngest faculty member in the history of that institution. In 1963 he assumed the position of Artist-in-Residence at the University of Louisville, beginning a long tenure as Professor of Piano. His artistry was further acknowledged when he became an Artist Member of The Chamber Music Society of Lincoln Center. Given this distinguished career, he has appeared more times as an individual artist on concerts of our Chamber Music Society than any other performer, beginning in 1970 and continuing for three decades. He has provided the following reflections for our Diamond Anniversary:

Upon my return to Louisville
to live in the early sixties
I was blessed to be embraced
in friendship by Fanny Brandeis,
Emmy Smith and Gerhard
Herz, the triumvirate that
comprised the heart, soul and
spirit of the Chamber Music
Society until their last days.

Their sustained ideals and passion for this most intimate of musical art forms created what is now not only one of the oldest such organizations in the country, but one known and valued by the highest quality chamber musicians around the world.

How can those old enough like myself ever forget the musty, creaky, clanking old Playhouse where the Budapest Quartet played so magnificently for ... what was it, 25 consecutive years? (Nor their last minute substitution of Schubert's two-cello quintet when they realized Piatigorsky was in the audience?) Nor fabulous ensembles like the old Juilliard Quartet, the Beaux Arts Trio and countless other first-rate groups large and small?

Early on I was invited to join what by then was an enlarged CMS board. For several years I witnessed (endured) sometimes heated discussions concerning the very essence of what chamber music should be. There were purists who insisted that chamber music meant string quartet and string quartet only. Period. To some, the very notion of adding a piano to the scene was little short of an obscenity. The human voice was not even to be mentioned, much less considered. Had such views prevailed (hardly, with Fanny, Emmy and Gerhard around!), today's Society, if it had ever survived, would exist solely on a revolving diet of Haydn-Mozart-Beethoven-Schubert string quartets! (Of course, one could certainly do worse, but ...)

I shall always remain grateful to the CMS for the opportunities to make music "at home" with some of the finest colleagues and ensembles of the time (the Juilliards, Guarneris, Emersons), but also individuals (alas, all gone now) such as Sidney Harth (Beethoven's complete violin sonatas), David Soyer (Beethoven's complete cello sonatas), beloved Jan DeGaetani and numerous others. Many wonderful memories for me.

May the CMS continue to keep chamber music alive and well in Louisville for many years to come!

-Lee Luvisi

75 YEARS OF CHAMBER MUSIC EXCELLENCE:

A Chronology of all artists' appearances
with the Chamber Music Society of Louisville

1st Season, 1938 – 1939

Kathleen Parlow, violin and Gunnar Johansen, piano
The Gordon String Quartet
The Coolidge Quartet
The Heermann Trio

2nd Season, 1939 – 1940

The Budapest String Quartet
The Stradivarius Quartet
Marcel Hubert, cello and Harold Dart, piano

3rd Season, 1940 – 1941

Ralph Kirkpatrick, harpsichord and Lois Wann, oboe
Belgian Piano-String Quartet
The Coolidge Quartet

4th Season, 1941 – 1942

The Trio of New York
The Musical Art Quartet
The Pro Arte Quartet

5th Season, 1942 – 1943

The Budapest String Quartet
The Coolidge Quartet
The Stradivarius Quartet

6th Season, 1943 – 1944

The Budapest String Quartet
Gunnar Johansen, piano and Antonio Brosa, violin
The Musical Art Quartet

7th Season, 1944 – 1945

The Budapest String Quartet
The Pro Arte Quartet
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord

8th Season, 1945 – 1946

The Musical Art Quartet
Nikolai Graudan, cello and Joanna Graudan, piano
Philip Manuel, harpsichord and Gavin Williamson, harpsichord
The Budapest String Quartet

9th Season, 1946 – 1947

The Louisville Philharmonic String Quartet with Doris Davis, piano
The Albeneri Trio
The Budapest String Quartet

10th Season, 1947 – 1948

Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord
The Budapest String Quartet
The London String Quartet
The Walden String Quartet
The Albeneri Trio

11th Season, 1948 – 1949

The Alma Trio
The Louisville Philharmonic Quartet with William Pickett, baritone
and Edna Whitney Louis, viola
The Schneider Piano Quartet
The Budapest String Quartet

12th Season, 1949 – 1950

The Hungarian Quartet
The Louisville String Quartet with Fritz Magg, cello and Carl
Genovese, oboe
The Budapest String Quartet
The New York Piano Quartet
The New York Piano Quartet

13th Season, 1950 – 1951

The Albeneri Trio
The Louisville String Quartet, with Edna Whitney Louis, violist;
Renato Mastropaulo, cello; and Calvin Bisha, double bass
The Budapest String Quartet
The New York Piano Quartet
Alexander Schneider, violin and Eugene Istomin, piano

14th Season, 1951 – 1952

The Albeneri Trio
The Miami University String Quartet with George Seltzer, clarinet
The New York Piano Quartet with Philip Sklar, double bass
The Budapest String Quartet

15th Season, 1952 – 1953

The New Music String Quartet
The Louisville String Quartet with Edna Whitney Louis, viola and
Renato Mastropaulo, cello
The New York Piano Quartet
The Budapest String Quartet
The Amadeus Quartet

16th Season, 1953 – 1954

Nikolai Graudan, cello and Joanna Graudan, piano
Quartetto Italiano
The Juilliard String Quartet
The Albeneri Trio
The Amadeus Quartet

17th Season, 1954 – 1955

The New Music Quartet
Quintetto Boccherini
The Budapest String Quartet
The Louisville String Quartet with Conrad Crocker, flute
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

18th Season, 1955 – 1956

The Amadeus Quartet
The Albeneri Trio
Mack Harrell, baritone and Sergus Kagen, piano
The Budapest String Quartet with Gregor Piatigorsky, cello

19th Season, 1956 – 1957

The Juilliard String Quartet
The Louisville String Quartet with Dennis Larson, oboe
The Vienna Octet
The Budapest String Quartet
The Smetana Quartet

20th Season, 1957 – 1958

The Alfred Deller Trio
The Barylli Quartet
The Albeneri Trio
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

21st Season, 1958 – 1959

The Vienna Octet
Ianos Starker, cello and Bela Boszormenyi-Nagy, piano
The Budapest String Quartet
Quartetto Italiano

22nd Season, 1959 – 1960

Camera Concerti
The Begh String Quartet
The Albeneri Trio
The Amadeus Quartet
The Budapest String Quartet with Walter Trampler, viola

23rd Season, 1960 – 1961

The New Danish Quartet
The Juilliard String Quartet
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano
The Vienna Octet
Adele Addison, soprano and James Payne, piano

24th Season, 1961 – 1962

New York Pro Musica with Noah Greenberg, conductor
The Pasquier Trio
The Amadeus Quartet
The Budapest String Quartet
The Juilliard String Quartet

25th Season, 1962 – 1963

New York Pro Musica with Noah Greenberg, conductor
The Paganini Quartet of the University of California at Santa Barbara
The Budapest String Quartet
Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and
John Barrows, horn

26th Season, 1963 – 1964

The Carnegie Fine Arts String Quartet
The Amadeus Quartet (concert in memory of President Kennedy)
The Budapest String Quartet
The Baroque Chamber Players
The Alma Trio

40th Season, 1977 – 1978

The Guarneri String Quartet
The Festival Winds
The St. Paul Chamber Orchestra
The Juilliard String Quartet with Lee Luvisi, piano
Hermann Prey and Michael Krist, piano

41st Season, 1978 – 1979

The Beaux Arts Trio
Concentus Musicus of Vienna
The Juilliard String Quartet
Jean-Pierre Rampal, flute and John Steele Ritter, harpsichord
The Tokyo String Quartet

42nd Season, 1979 – 1980

The Cleveland String Quartet
New York Chamber Soloists
The Beaux Arts Trio
The Juilliard String Quartet
The Schneider-Luvisi Quartet

43rd Season, 1980 – 1981

Tashi
Hermann Prey, baritone and Michael Krist, piano
The Juilliard String Quartet
Concert Royal with New York Baroque Dance Company
The New York String Quartet

44th Season, 1981 – 1982

The Beaux Arts Trio
The New World String Quartet
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet

45th Season, 1982 – 1983

The American String Quartet
The Polish Chamber Orchestra with Jerzy Maksymiuk, conductor
Maureen Forrester, contralto and Derek Bampton, piano
The Juilliard String Quartet
The Muir String Quartet

46th Season, 1983 – 1984

The Lindsay String Quartet
Music from Marlboro
Richard Stoltzman, clarinet and Irma Vallecillo, piano
The Ridge String Quartet
The Juilliard String Quartet
The Emerson String Quartet

47th Season, 1984 – 1985

Ianos Starker, cello and Charles Webb, piano
The Beaux Arts Trio
Ianos Starker, cello and Shigeo Neriki, piano
The Chamber Music Society of Lincoln Center
The Juilliard String Quartet

48th Season, 1985 – 1986

Elly Amerling, soprano and Rudolf Jansen, piano
The Emerson String Quartet with Lee Luvisi, piano
The Juilliard String Quartet
The New York Chamber Soloists
Tashi

49th Season, 1986 – 1987

The Chamber Music Society of Lincoln Center
The Tokyo String Quartet
Pomerium Musices
The Juilliard String Quartet
The Stuttgart Chamber Orchestra with Patrick Strub, conductor

50th Season, 1987 – 1988

Hermann Prey, baritone and Leonard Hokanson, piano
The Guarneri String Quartet with Lee Luvisi, piano
The Dorian Wind Quintet with Claude Frank, piano
The Juilliard String Quartet
The Beaux Arts Trio

51st Season, 1988 – 1989

The Emerson String Quartet
The Buswell – Parnas – Luvisi Trio
The American Chamber Players
The Juilliard String Quartet
The Vienna Chamber Ensemble

52nd Season, 1989 – 1990

Music from Marlboro
Arnold Steinhardt, violin and Lee Luvisi, piano
The Cleveland Quartet
The Aulos Ensemble
The Juilliard String Quartet

53rd Season, 1990 – 1991

The Chamber Music Society of Lincoln Center
Orpheus Chamber Orchestra
The Juilliard String Quartet
The Cavani String Quartet
Peter Schreier, tenor and Armen Guzelimian, piano

54th Season, 1991 – 1992

The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet with Lee Luvisi, piano
The American Chamber Players
The Lark Quartet

55th Season, 1992 – 1993

The Juilliard String Quartet
The Mendelssohn String Quartet
Tashi
The Chamber Music Society of Lincoln Center
The Shanghai Quartet

56th Season, 1993 – 1994

The Juilliard String Quartet
Tafelmusik
Saturday Brass Quintet
The Emerson String Quartet with Carol Wincenc, flute
The Lark Quartet with Tom Gallant, oboe

57th Season, 1994 – 1995

Ani Kavafian, violin and Lee Luvisi, piano
The Juilliard String Quartet
Chicago Pro Musica
Guarneri String Quartet
Berlin Philharmonic Wind Quintet

58th Season, 1995 – 1996

Manhattan String Quartet
John Sharp, cell and Anton Nel, piano
The Juilliard String Quartet
The King's Noyse
The Beaux Arts Trio

59th Season, 1996 – 1997

The Juilliard String Quartet
The Brentano String Quartet with Ignat Solzhenitsyn, piano and
Todd Palmer, clarinet
The Chamber Music Society of Lincoln Center
Theresa Santiago, soprano and Jeremy Denk, piano
The Emerson String Quartet

60th Season, 1997 – 1998

Guarneri String Quartet with Lee Luvisi, piano
Kalichstein - Laredo - Robinson Trio
Chicago Pro Musica with Carl Gpentine, narrator and
T. Daniel, mime
The Ying Quartet
The American Chamber Players

61st Season, 1998 – 1999

Gilbert Kalish, piano; Lees Luvisi, piano; Richard Fitz, percussion;
and Gordon Gottlieb, percussion
Yizhak Schotten, viola; Erling Bengtsson, cello;
and Katherine Collier, piano
The Artis Quartet
Dorian Wind Quintet with Richard Ormrod, piano
The Juilliard String Quartet

62nd Season, 1999 – 2000

The Emerson String Quartet
The Peabody Trio with Phyllis Bryn-Julson, soprano
Artemis Quartet
The New York Festival of Song
The Ying Quartet with Anton Nel, piano

63rd Season, 2000 – 2001

The Juilliard String Quartet
The Debussy Trio
Pacifica Quartet
The Chamber Music Society of Lincoln Center
Musicians from Marlboro

64th Season, 2001 – 2002

Guarneri String Quartet
Kalichstein - Laredo - Robinson Trio
The Los Angeles Piano Quartet
Artemis Quartet
The American Brass Quintet

65th Season, 2002 – 2003

The Emerson String Quartet
Kurt Ollmann, baritone and Jeffry Peterson, piano
The Juilliard String Quartet
The Chicago Chamber Musicians
The Beaux Arts Trio

66th Season, 2003 – 2004

Miró Quartet
Musica Antiqua Köln with Reinhard Goebel, director
The Takács Quartet
Eroica Trio
Pacifica Quartet with Ursula Oppens, piano

67th Season, 2004 – 2005

The Juilliard String Quartet
eighth blackbird
The Los Angeles Piano Quartet with Kurt Ollmann, baritone
Orion String Quartet
The American Chamber Players

68th Season, 2005 – 2006

Claremont Trio
Miami String Quartet
Chicago Pro Musica
Berlin Philharmonic Wind Quintet
The Emerson String Quartet

69th Season, 2006 – 2007

The Czech Nonet
The Los Angeles Guitar Quartet
The Takács Quartet
Kalichstein – Laredo – Robinson Trio
Cavani String Quartet

70th Season, 2007 – 2008

Trio Con Brio Copenhagen
The Juilliard String Quartet
The Diaz Trio
The Chamber Music Society of Lincoln Center
The Artemis Quartet

71st Season, 2008 – 2009

St. Lawrence String Quartet
The American Brass Quintet
From the Chicago Symphony:
Robert Chen and John Sharp
with Jorge Federico Osorio
Music From Copland House
The Emerson String Quartet

72nd Season, 2009 – 2010

Brentano String Quartet
eighth blackbird
Metropolitan Museum Artists in Concert
Members of the Takács Quartet
Atos Trio

73rd Season, 2010 – 2011

Berlin Philharmonic Wind Quintet
The Juilliard String Quartet
Shanghai Quartet
The American Chamber Players
Trio con Brio Copenhagen

74th Season, 2011 – 2012

Jerusalem Quartet
Metropolitan Museum Artists in Concert
The Emerson String Quartet
Morgenstern Trio
Euclid Quartet and Carpe Diem String Quartet

75th Season, 2012 – 2013

The Takács Quartet
Chicago Pro Musica with Lucy Shelton, soprano
Kalichstein – Laredo – Robinson Trio
Pacifica Quartet with Ursula Oppens, piano
Tokyo String Quartet

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Gerhard Herz and	1968-69	Anne Pope	1993-94 through 1995-96
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THE CHAMBER MUSIC SOCIETY OF LOUISVILLE

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PROGRAM

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

February 10, 2013

omstock Concert Hall

University of Louisville School of Music

This concert is generously sponsored
by Paula and Frank Harshaw in honor of
Theresa and John T. Bondurant

Trio No. 2 (2012)*

Tempo I

Slowly

Fast: Dotted Quarter Note = 116

André Previn

(b. 1929)

Commissioned by Music Accord for The Kalichstein-Laredo-Robinson Trio

A Child's Reliquary (2000)*

Moderato, un poco misterioso

Vivace e leggiero

Adagietto

Richard Danielpour

(b. 1956)

Commissioned by Hancher Auditorium/University of Iowa and
Tisch Center for the Arts of the 92nd Street Y

INTERMISSION

Trio in B-flat Major, Op. 97, "Archduke" (1811)

Allegro moderato

Scherzo: Allegro

Andante cantabile, ma pero con moto -

Poco piu adagio

Allegro moderato - Presto

Ludwig van Beethoven

(1770-1827)

*First presentation for the Chamber Music Society

The Kalichstein-Laredo-Robinson Trio is represented by
Frank Salomon Associates
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UNIVERSITY OF LOUISVILLE[®]

SCHOOL OF MUSIC

presents

**Michael Tunnell, *trumpet, baroque
trumpet, corno da caccia, & cornet***

with

Meme Tunnell, *piano*

John Hale, *narrator*

President Lincoln's Own Band

Don Johnson, *artistic director & E-flat cornet*

Mike Jones, *B-flat cornet* Joseph Van Fleet, *alto horn*

David Centers, *tenor horn* Mark Elrod, *tuba*

Dana Schoppert, *baritone* Pat Stuckemeyer, *tuba*

Garman Bowers, *field drum* David Jaffe, *bass drum*

Faculty Recital

Sunday Evening

February 10, 2013

7:30 p.m.

Comstock Concert Hall

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PROGRAM

Fanfare	Valentine Snow (ca. 1700-1770)
Odyssey-Argos the Hound (2012)	Nikos Xanthoulis (b. 1962)
<i>World Premiere</i>	
Catch the Time (2012)	Nikos Xanthoulis
<i>World Premiere</i>	
'Tis the Last Rose of Summer	Traditional Irish (arr. Hunsberger)
Barbara Allen	Traditional Scotch/English (arr. Tunnell)
Believe Me If All Those Endearing Young Charms	Trad. Irish/Scotch/English (arr. Hunsberger)

INTERMISSION

Music of the Civil War with President Lincoln's Own Band

Star Spangled Banner (C. S. Grafulla version)	John Stafford Smith; Francis Scott Key, <i>lyrics</i> (1750-1836)(1779-1843) (arr. T. L. Cornett)
My Old Kentucky Home	Stephen Foster (1826-1864) (arr. Elrod)
Dixie's Land	Daniel Decatur Emmett (1815-1904) (arr. W. R. Baccus)
Lorena	Joseph Philbrick Webster; Henry D.L. Webster, <i>lyrics</i> (1819-1875) (arr. W. R. Baccus)
We Are Coming Father Abraham	Stephen Foster; James Sloan Gibbons, <i>lyrics</i> (1810-1892) (arr. Stockham)
Casta Diva/Cavatina di Norma	Vincenzo Bellini (1801-1835) (arr. Don Johnson)
Freedom Quickstep	George Frederick Root (1825-1895) (arr. W. R. Baccus)
Home Sweet Home	Henry Bishop; John Howard Payne, <i>lyrics</i> (1786-1855)(1791-1852) (arr. T. L. Cornett)
Yankee Doodle	Traditional (arr. W. R. Baccus and T. L. Cornett)

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presents

AFRICAN AMERICAN MUSIC HERITAGE INSTITUTE

Jerry Tolson, Professor, Institute Director

Christopher Doane, Dean School of Music

SCHEDULE OF EVENTS:

Monday, February 11, 2013

3:00 PM Masterclass for UofL Students Comstock Concert Hall

 8:00 PM Public Concert
Featuring guest artists: Imani Winds
Comstock Concert Hall at UofL School of Music
\$5.00 General Admission
(UofL students and children 10 and under admitted free)

Tuesday, February 12, 2013

10:00 AM Student Workshop Comstock Concert Hall
(For Kentuckiana School Students)

3:00 PM Flute Masterclass Bird Recital Hall
Valerie Coleman, Imani Winds

February 11-12, 2013
Comstock Concert Hall

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AAMHI MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

Imani Winds

More than North America's premier wind quintet, Imani Winds has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, genre-blurring collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions.

Imani Winds' extensive touring schedule has brought them to most of this country's major concert venues including Carnegie Hall, Lincoln Center, Kennedy Center, Disney Hall and Kimmel Center. The group is frequently engaged by the premier chamber music series in Boston, San Francisco, Portland, Philadelphia and New York, and have also played virtually every major university performing arts series including those in Amherst, Ann Arbor, Austin, Seattle, Stanford, Urbana and countless others. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, Virginia Arts Festival, Bravo! Colorado and Ravinia Festival. The current season features several international tours for Imani Winds, with debut appearances in France, China, and Brazil.

PROGRAM

Red Clay Mississippi Delta

Valerie Coleman

Homage to Duke

Jeff Scott (*was Shadow*)

Five Poems

Karel Husa

Walking Bird

Happy Bird

Interlude: Lamenting Bird...

With a Dead Bird

Fighting Birds

Bird Flying High Above

INTERMISSION

Suite Belle Epoque in Sud-Amerika

Julio Medaglia

Rite of Spring

Igor Stravinsky
arr. Jonathan Russell

Dance Mediterranea

Simon Shaheen
arr. Jeff Scott

The African American Music Heritage Institute is being made possible through the generous support of numerous individuals and community and University organizations including Audwin and Rae Helton, the UofL School of Music, the applied music division of the UofL School of Music, The Commission on Diversity and Racial Equality, and the UofL Vice Provost for Diversity and International Affairs.

MEET IMANI WINDS

Valerie Coleman, flute

Sometimes, someone asks a simple question and your answer shapes your life. That's how our award winning flute player, Valerie, got started as a musician – when she was in the 5th grade, the music teacher at her school asked if anybody would be interested in band and the rest is flute history! She even started composing in middle school and went to college in Boston and New York for flute AND composition. Valerie is also the founder of Imani Winds, which goes to show that any dream you have can really come true!

Toyin Spellman-Diaz, oboe

Toyin (pronounced like "I'm just toyin' with you") noticed that there were a lot of flute players in her middle school orchestra, so she shifted to oboe and took her lessons seriously. She ended up loving it and performing internationally at a young age in such places as South Korea and the former Soviet Union. Toyin has performed with a number of noted orchestras like the Chicago Symphony and the New York Philharmonic, and she also writes great children's stories. She has degrees from Oberlin College in Ohio, and the Manhattan School of Music in NYC. Toyin has a baby daughter named Chandani who has been spotted at many of Imani Winds' performances.

Mariam Adam, clarinet

You'll never win anything if you don't enter the contest. Things may have been relatively quiet for the first ten years of Mariam's coastal California life. But at that very age, Mariam took up clarinet and next thing you know, she's touring, winning awards and performing at prestigious orchestra and chamber music festivals – All while also playing the drums! A superb solo player, Mariam also frequently performs on the East Coast and in Europe with her own group, the Transatlantic Ensemble.

Jeff Scott, French horn

"Opportunity is missed by most, because it is dressed in overalls and looks like work." – Thomas Edison Well, Jeff's hard work definitely paid off! His first teacher must have felt in her bones that her teenaged pupil would earn his free lessons from her. Jeff went to college for the French horn and got the opportunity to perform in an orchestra in Guanajuato, Mexico! (How cool is that!?) Jeff returned to NYC and worked, worked, worked – touring with pop stars, arranging music for jazz and classical groups and playing for Broadway shows and internationally- renowned dance troupes as a studio musician on film soundtracks. Currently, he arranges, composes, and is a college teacher. He was born and raised where we all now live, in New York City!

Monica Ellis, bassoon

Variety is the spice of life! Clarinet, piano, saxophone... why choose when you can play all three? Before the bassoon, Monica had a ball playing all of those instruments in orchestra, jazz ensemble, show choir and concert band. And at age 13, once she was big enough to play it, Monica added bassoon to the line-up, and stuck with it, with mesmerizing results. Leaving her Pittsburgh home, where her father played jazz sax, Monica ended up focusing mostly on the bassoon and has traveled extensively as a student and as a professional musician, performing at international festivals and with acclaimed opera, theater and dance companies. Monica's college degrees are from Oberlin College and The Juilliard School.

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presents

University
Jazz Repertory
Ensembles

Hard Bop Ensemble

Directed by Anslyn Banks

Contemporary Ensemble

Directed by John La Barbera

Brazilian Ensemble

Directed by Mike Tracy

Wednesday Evening

February 13, 2013

7:30 p.m.

Bird Recital Hall

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PROGRAM

Confirmation

Charlie Parker
arr. Brandon Coleman

Alice in Wonderland

Bob Hilliard
arr. Brandon Coleman

Joshua

Victor Feldman

Hard Bop Ensemble

Jean Gorce, *trumpet* Jon Driver, *alto saxophone*
Jeff Endly, *tenor saxophone* Diego Lyra, *piano*
Will Wilder, Isaac Poole & Shawn Knabel, *guitars*
Marie Knueven, *bass*
Coty Johnson & Johnny Chai, *drums*
Anslyn Banks, *director*

Night Train

Amina Figarova

When It Rains

Brad Melhdau

Fast Brazil

Donny McCaslin

Contemporary Ensemble

Dylon Jones, *alto saxophone* Joe Spalding, *trombone*

Craig Lambert, *piano*

Javier Perez & Ben Boelscher, *guitars*

José Oreta, *bass*

Bruno Souza, John Kleemeier & Aaron Sabel, *drums*

John La Barbera, *director*

Tempestade

Chico Pinheiro

A Estrela e o Home

Pedro Vasconcellos

Matias

Ignez Perdigao

Brazilian Ensemble

Melanie Burrier, *flute* Jonathan Web, *piano*

Rafael Lopez, *guitar* Matt Pulley, *bass*

Ben Hogan, *drums & vibraphone*

Laurenço Vasconcellos & Diego Lyra, *graduate teaching assistants*

Mike Tracy, *director*

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UNIVERSITY OF LOUISVILLE®

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Thursday, February 14, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

Beat Me

Barry Cockcroft
(b. 1972)

Brian Herald, *tenor saxophone*
(student of Adam McCord)

Concertino da Camera
I. Allegro

Jacques Ibert
(1890-1962)

Cambren Little, *alto saxophone*
(student of Adam McCord)
Ethan McCollum, *piano*

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UNIVERSITY OF
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presents

Nathan J. Siler, *trombone*

&

Deanna Shipley-Catlett, *piano*

with

Brett Shuster, *trombone*

Chris Fortner, *trombone*

Raymond Horton, *bass trombone*

Guest Artist Recital

Thursday Evening

February 14, 2013

8:00 p.m.

Comstock Concert Hall

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General Speech
Robert Erickson

A setting of the farewell speech of General Douglas MacArthur,
given at the United States Military Academy, West Point, NY,
May 12, 1962

Duty—Honor—Country. Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying point: to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn. [...]

You now face a new world—a world of change. The thrust into outer space of the satellites, spheres and missiles marked a beginning of another epoch in the long story of mankind. [...]

Your guidepost stands out like a tenfold beacon in the night: Duty—Honor—Country.

You are the leaven which binds together the entire fabric of our national system of defense. From your ranks come the great captains who hold the nation's destiny in their hands the moment the war tocsin sounds.. The Long Gray Line has never failed us. Were you to do so, a million ghosts in olive drab, in brown khaki, in blue and gray would rise from their white crosses thundering those magic words: Duty—Honor—Country.

Today marks my final roll call with you, but I want you to know that when I cross the river my last conscious thoughts will be of The Corps, and The Corps, and The Corps.

I bid you farewell.

PROGRAM

Cryptical Triptych (1968)

Fast, brutal-Slow swing-Fast, brutal

Quarter Note=120 or faster

Fierce-Slow swing

Walter Ross

(b. 1936)

Sonata for Trombone and Piano (1954)

Allegro Moderato

Moderato cantabile

Allegro Marziale

Leslie Bassett

(b. 1923)

Blue Wolf (1999)

Brad Edwards

(b. 1963)

PAUSE

General Speech (1969)

Robert Erickson

(1917-1997)

Lament for Two Trombones and Piano (2001)

James Beckel

(b. 1948)

Quartet for Trombones (1954)

Leslie Bassett

ARTIST BIOGRAPHY

Trombonist **Nathan Siler** enjoys a rich and varied career as both a performer and educator. He is currently serving as the auxillary second trombonist of the Louisville Orchestra and has recently completed the Doctor of Musical Arts degree at the University of Cincinnati, College-Conservatory of Music (CCM), where he served as the assistant conductor of the CCM Brass Choir and conductor of the CCM Trombone Choir. Under his direction, the trombone choir was invited to perform at the 2012 Eastern Trombone Workshop, the largest event of its kind in the U.S. The group also performed at the 2011 Ohio Music Educators Association Annual Convention, the Gabrieli Festival at Cedarville University and at the Clifton Cultural Arts Center in Cincinnati. He is currently a paraprofessional at Oldham County High School, where he leads one of the only high school brass choirs in the region. From 2009-2011, he was the teaching assistant in trombone at CCM, teaching undergraduate applied fundamentals lessons, a graduate applied scale diagnostic course and working with jazz and music education majors

Dr. Siler has enjoyed a long career in the orchestral realm. Since 2012, he has performed as principal trombonist with the Cincinnati Ballet Orchestra. He has also been a member of the Charlotte Symphony and the principal trombonist of the Orquesta de la SEC in Xalapa, Veracruz, Mexico. Other performance credits include the Cleveland Orchestra, Baltimore Symphony, North Carolina Symphony, Tucson Symphony, Dayton Philharmonic, Orchestra Nova (San Diego) and the Aspen Festival Orchestra. He has also performed with Big Bad Voodoo Daddy, Olivia Newton-John and Wayne Shorter, as well as Randy Newman and Jerry Goldsmith in Hollywood, CA.

Also active as a chamber musician, he is the founding member of the Elysian Trombone Consort, a trombone quartet dedicated to new music for this type of ensemble. The quartet was recently featured at the 2012 College Music Society National Convention in San Diego and has appeared in recital at the University of Southern California, Peabody Conservatory, Mesa College (San Diego) and the University of Cincinnati, College-Conservatory of Music. Upon hearing a recording of his *Trombone Quartet*, composer Walter Ross declared, "WOW! What a super performance! I have never heard that piece done so well...with such energy, precision and spirit!" As a member of the Ilium Brass Quintet, he received a fellowship to the Aspen Music Festival, where he studied chamber music and performed with the American Brass Quintet.

Dr. Siler has been active commissioning new works as both trombonist and conductor. In February 2011, the Elysian Trombone Consort premiered the *Concerto for Four Trombones and Wind Ensemble* by composer John Crouch with the Peabody Wind Ensemble in Baltimore, and has since performed the concerto with the CCM Wind Ensemble. He has also worked closely with composers David Fetter, Matthew Vandegriff, Rodney Oakes, Allen Brings, Don Bowyer, Russell Nadel, Peter Rauch and Meghan Goodner.

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SCHOOL OF MUSIC

presents

University
Student Computer
Music

Friday Evening
February 15, 2013
7:00 p.m.
Bird Recital Hall

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Thank you.

PROGRAM

Switch for clarinet and live electronics (2012)

Yvonne Freckmann
(b. 1988)

Dylan Lloyd, *clarinet*

Summer Storm (2011)

Anna E. Garman
(b. 1990)

Nothing Beside Remains (2012)

Bryce Fuhrman
(b. 1990)

Snow Crash (2012)

Chris Kincaid
(b. 1981)

Matthew McClimon, *vibraphone* Travis Nestor, *steel drums*
Chris Kincaid, *live electronics*

Study Nr.1 (2012)

I - II - III (all attacca in one continuous movement.)

Ermir Bejo

(b. 1987)

Lost Warblers in the Woods (2012)

Hong-Da Chin

(b. 1985)

Hong-Da Chin, *piccolo*

Now it's dark (2012)

Nicholas Volpert

(b. 1992)

Remote Connections (2013)

Chris Kincaid

Nick Volpert, Hong-Da Chin, Yvonne Freckmann & Chris Kincaid

Serenity in Chaos (2012)

Parker Scinta

(b. 1988)

Improvisation (2013)

Zach Thomas & Timothy Eshing

(b. 1988)(b. 1988)

Zach Thomas, *laptop*

Timothy Eshing, *viola & mandolin*

PROGRAM NOTES

(written by the composers)

Switch - Yvonne Freckmann

Switch, for clarinet and live electronics, is about a clarinet having a dialogue with itself. Melodies and motives change directions, and other shapes such as palindromes play a central part in the design of this piece. This piece was written for clarinet and Max/MSP, utilizing live processing and pre-recorded clarinet samples.

Summer Storm - Anna E. Garman

Summer Storm is a six-track fixed-media piece composed to take advantage of the spatialization capabilities of surround sound. The piece focuses on longer sounds that are slowly developed and used to emphasize timbral and spatial shifts.

Nothing Beside Remains - Bryce Fuhrman

Nothing Beside Remains is a five-minute piece for electronic fixed media. The source material for the piece is a reading of Percy Bysshe Shelley's poem "Ozymandias," and I used only this recording (plus a sine wave) to create the sound objects in the piece. The words of the poem are manipulated and transformed to create a sonic landscape that evolves over time to reflect the nature of the text.

"Ozymandias" by Percy Bysshe Shelley

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

Snow Crash - Chris Kincaid

By using only time-based augmentation of acoustic instruments, *Snow Crash* creates a single audio identity through the synthesis of multiple sources. The electronics are extensions of the acoustic instruments, rather than secondary filters of the sound. As the piece unfolds, it fragments and reiterates, converging into a temporary chaos followed by silence. In computer terminology, this is known as a snow crash.

Study Nr.1 - Ermir Bejo

Study Nr.1 was composed in 2012. It consists of three continuous movements, in total comprising 15 minutes. Each movement has a distinct character articulated by their different techniques and perceived duration.

Lost Warblers in the Woods - Hong-Da Chin

I have often been inspired by the sound of nature, especially the sounds of birds. Warblers are especially my favorite because they have such a wonderful and variety of calls. *Lost Warblers in the Woods* is a piece written for piccolo and Max/MSP to describe the solitude of lost warblers searching for their way home.

Now it's dark - Nicholas Volpert

This piece was inspired by the massive sounds of the city at night. Every sound in this piece comes from my own mouth and processing of those sounds.

Remote Connections - Chris Kincaid

Remote Connections combines recycled materials with modern mobile technology, creating a remote, interactive meeting space. Every day we communicate remotely with others through phone calls, texts, emails, video chat, and social media. Why limit that communication to text and speech?

Serenity in Chaos - Parker Scinta

Serenity in Chaos was processed using a combination of synthesized frequencies and recordings of wine glasses. The striking higher frequencies pass as a whisper and do not force themselves upon the listener. Clicks can be observed in the various voices and are used as a motivic device throughout. The moments of levity come when the strong voices are abruptly removed and replaced with sounds from the opposite spectrum. The affect this has on the listener is a sense of calm among the chaos of the ruthless sounds.

Improvisation - Zach Thomas & Timothy Eshing

This music is liminal. This means: sounds birthed from the womb of conflict-old/new, analog/digital, action/stasis, order/chaos, etc.--and developed dialectically under the irrational spell of harmony, each sound performed with the hope of achieving transcendence (i.e., ecstasy or synthesis) before death (i.e., silence). Thus, every performance is a life, is in and of time . . . but the goal of every performance is the impression of eternity (timelessness): a paradox. Hence, this music is a metaphor for the secret melody, the song of nature the resonances of which may be felt, but the notes of which shall forever remain unknown. As Wittgenstein intoned: "Whereof one cannot speak, thereof one must be silent." (By admitting such a statement, one speaks through the silence.)

Speed
Concert Series
presents

The Knights Orchestra
with Wu Man, Pipa



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**Speed
Concert Series**
presents

**The Knights Orchestra
with Wu Man, Pipa**

Sunday, February 17 at 3p

University of Louisville School of Music
Comstock Hall

The Speed Concert Series is presented with endowed funds from the Hattie Bishop Speed Music Trust.

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PROGRAM

Concerto in E-flat (Dumbarton Oaks)

Tempo Giusto

Allegretto

Con moto

Igor Stravinsky

(1882–1971)

Concerto for Pipa and String Orchestra

Allegro

Bits and Pieces: Troika

Bits and Pieces: Three Sharing

Bits and Pieces: Wind and Plum

Bits and Pieces: Neopolitan

Threnody for Richard Locke

Estampie

Lou Harrison

(1917–2003)

INTERMISSION

Prelude a l'après-midi d'un faune

Claude Debussy

(1862–1918)

Arr: Atkinson

Le boeuf sur le toit, Op. 58

Darius Milhaud

(1892–1974)

Arr: The Knights

Blue and Green

(arranged for Pipa and Orchestra)

Wu Man

(b. 1963)

program subject to change

www.theknightsnyc.com

Darius Milhaud (1892–1974)
Le Boeuf sur le toit Op 58

Darius Milhaud (1892–1974) was a member of Les Six, a group of French composers who shared interests in a new, lighter style of music in France after the First World War. *Le Boeuf sur le toit* translates into "The Ox on the Roof" and was written by Milhaud in 1920 as a tribute to Brazilian popular music. Within the work, dozens of Brazilian tunes are quoted as the main tango theme makes its way through all twelve major and minor keys by way of ascending minor thirds and occasionally, descending whole steps. The music was later used for a Surrealist ballet written by Jean Cocteau. The mingling of musical styles is in the spirit of the Surrealist movement, which focused on visual and poetic imagery created by juxtaposing different elements together to evoke surprise or shock.

Wu Man (b. 1963)
Blue and Green for Pipa and Orchestra
Notes by James Roe

Wu Man chose her two favorite colors as the inspiration for this work. "Blue" represents the peaceful and meditative mind, which Wu Man represents with a traditional Chinese folk tune beautifully sung by pipa and strings. "Green" is based on a melody her son sang as a child. "When I first heard him sing it, he was four years old," she explained, "I asked him where he heard the tune." "I don't know, Mommy," he answered, "I make it up ... really." The pipa sets up perpetual motion figurations while the orchestra imitates the vigorous sounds of Chinese wind instruments. Musical colors join hands across cultures.

Wu Man, Pipa

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Grammy Award nominated musician Wu Man has carved out a career as a composer, soloist, and educator giving her lute-like instrument – which has a history of two thousand years in China – a new role in both traditional and contemporary music. Through numerous trips to her native China, Wu Man has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Her adventurous spirit and virtuosity have led to collaborations across artistic disciplines allowing Wu Man to reach wider audiences as she works to break through cultural and musical borders.

In May 2012 Wu Man released her album *Borderlands*, the final installment of the acclaimed ten-volume "Music of Central Asia" ethnographic series, produced by the Aga Khan Trust for Culture and the Smithsonian Institution Center for Folklife and Culture Heritage that traces the history of the pipa in China. The *Borderlands* project led Wu Man to the outskirts of the country to collaborate with musical cultures along the Silk Road including Tajikistan and China's Xinjiang Uyghur Autonomous Region in northwestern China. The result is a DVD and sound recording of folk musicians who would not otherwise be heard outside these regions, and who represent the very beginnings of the pipa's musical tradition. Musicians featured on the album include Abduvali Abdurashidov, Sirojiddin Juraev, Ma Ersu, Abdulla Majnun, Hesenjan Tursun, Sanubar Tursun, and Yasin Yaqub.

Wu Man traveled to Singapore in June 2012 to collaborate on a theatrical project by TheatreWorks' artistic director Ong Keng Sen called *Lear Dreaming*. Based on Shakespeare's "King Lear," the work presented an Asian inspired interpretation of the drama that culminated in two sold-out world premiere performances during the 2012 Singapore Arts Festival, and required Wu Man to both act and play the pipa. In August 2012 Wu Man released a documentary DVD titled *Discovering a Musical Heartland: Wu Man's Return to China* as part of her ongoing Return Wu Man to the East project. In the film, Wu Man travels to little-explored regions of China to uncover ancient musical traditions that have rarely been documented before.

The 2012-13 season has Wu Man touring with the Silk Road Ensemble and separately as a soloist across the United States. She will perform Tan Dun's *Pipa Concerto* with the Arkansas Symphony and participate in a U.S. tour with New York City's The Knights, with whom she will premiere her own composition *Blue and Green*. Wu Man tours to Hong Kong to perform a program titled "Wu Man and Aboriginal Friends from Taiwan," another installment of her Return to the East project. Wu Man will also perform at the 2013 Auckland Arts Festival in New Zealand both in a solo recital and together with the Kronos Quartet in a performance of "A Chinese Home."

Soloists, Nashville Symphony, German NDR and RSO Radio Symphony Orchestras, New Music Group, New York Philharmonic, Seattle Symphony Orchestra and the Stuttgart Chamber Orchestra. Her touring has taken her to the major music halls of the world including Carnegie Hall, Amsterdam's Concertgebouw, the Great Hall in Moscow, the Kennedy Center, Lincoln Center, Opera Bastille, Royal Albert and Royal Festival Halls and the Theatre de la Ville. She has performed at many international festivals including the WOMAD Festival, Bang on a Can Festival, Festival d'Automne in Paris, Henry Wood's BBC Promenade, Hong Kong Arts Festival, La Jolla Summerfest, Le Festival de Radio France, Lincoln Center Festival, Luminato, NextWave/BAM, Ravinia Festival, Silk Road Festival, Sydney Festival, Tanglewood, Wien Modern and the Yatsugatake Kogen Festival in Japan.

Wu Man has recorded for various labels, including a recording of Tan Dun's *Ghost Opera* with the Kronos Quartet on Nonesuch, a solo recording, *Wu Man – Pipa From a Distance* for Naxos, and two recordings with the Silk Road Ensemble and Yo-Yo Ma for Sony Classical. Recent recordings include: *Off the Map* with the Silk Road Ensemble on World Village and In A Circle Records; Terry Riley's *The Cusp of Magic* with the Kronos Quartet on Nonesuch; *Traditions and Transformations: Sounds of Silk Road Chicago* featuring Wu Man's Grammy-nominated performance of Lou Harrison's Pipa Concerto with the Chicago Symphony Orchestra on the CSO Resound label; and the Grammy-nominated recording of Tan Dun's Pipa Concerto with Yuri Bashmet and the Moscow Soloists on Black Onyx. Wu Man has also released a CD of world music entitled *Wu Man and Friends* on the Traditional Crossroads label that blends Chinese, Ukrainian, Ugandan and Appalachian music; and she is featured on a recording of *Orion* with the Philip Glass Ensemble for the Orange Mountain label. In 2005 Nonesuch released an homage to the composer of classic Bollywood songs, Rahul Dev Burman featuring the Kronos Quartet, Wu Man, singer Asha Bhosle and tabla player Zakir Hussain called *You've Stolen My Heart*, which was nominated for a Grammy Award for Best Contemporary World Music Album.

For more information on Wu Man, please visit www.wumanpipa.org or her artist page on Facebook.

Orchestra, Metropolitan Opera Orchestra, Philadelphia Orchestra, Milwaukee Symphony, Toronto Symphony, New York Philharmonic, and Yo-Yo Ma's Silk Road Ensemble.

The ensemble has now established "The Knights Council," a group of distinguished musical leaders who will serve in an advisory capacity for The Knights' initiatives. As of December 2012, the Council includes *Performance Today* host Fred Child, filmmaker Francis Ford Coppola, Yo-Yo Ma, arts patrons Susan W. Rose and Connie Steensma, and Dawn Upshaw.

The formation of The Knights evolved from late night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers, who are also founding members of Brooklyn Rider, serve as artistic directors of The Knights, with Eric Jacobsen as conductor. The unique camaraderie within the orchestra retains the intimacy and spontaneity of chamber music in performance.

Eric Jacobsen, conductor

Conductor and cellist Eric Jacobsen is dedicated to imaginative programming and projects, which invite audiences into a shared experience. As Music Director for The Knights, an orchestra formed by brothers Eric and Colin Jacobsen, Mr. Jacobsen has led the orchestra in numerous performances, tours, and recording projects. Mr. Jacobsen and the orchestra strive to foster the intimacy and camaraderie of chamber music on the orchestral stage. Mr. Jacobsen and The Knights opened the 2009 Dresden Musikfestspiele with soloist Dawn Upshaw. In September of 2010 Mr. Jacobsen conducted The Knights at The Caramoor Festival with Yo-Yo Ma as soloist. In 2010 he led The Knights in their first tour of Germany with cellist Jan Vogler; the experience begged another, so The Knights took on Germany for a second tour in 2012. Mr. Jacobsen and the orchestra's interpretation of Beethoven's Fifth Symphony delighted and inspired the audiences of Beethoven's homeland. After wildly successful performances in 2010 and 2011, Mr. Jacobsen and The Knights were invited again in 2012 to perform at Chicago's Ravinia Festival. The 2012 programs feature three performances each with soloists; Yo-Yo Ma, Itzhak Perlman, and Dawn Upshaw.

This season Mr. Jacobsen conducts the Detroit Symphony Orchestra with soloist Wu Man in music of Beethoven, Debussy and Harrison. He will also make his debut with the Alabama Symphony in music by Schubert, Higdon and Feldman. Mr. Jacobsen will return to Columbus Ohio to work with Pro Musica Chamber Orchestra. In the summer of 2013 Mr. Jacobsen will conduct the Moritzburg Festival Academy in Dresden, Germany.

Under Mr. Jacobsen's baton, The Knights have released two albums on SONY Classical. The first – Jan Vogler and The Knights, Experience Live from New York – pairs Shostakovich's Cello Concerto No. 1 and Waltzes with the music of Jimi Hendrix. New Worlds, released in 2010, celebrates music of the Americas, including Copland's Appalachian Spring along with works by Ives, Dvorak, Golijov and Gabriela Lena Frank. In 2012, The Knights toured the United States performing works from their New Worlds album.

Mr. Jacobsen's most recent album is on the Ancalagon label dedicated to Schubert and Minimalism; including two Schubert symphonies paired with music by Erik Satie, Morton Feldman and Philip Glass. Mr. Jacobsen has collaborated with Gil Shaham and Adele Anthony in the music of Pablo de Sarasate performing at Le Poisson Rouge in New York. He has also led Camerata Bern in the first European performance of Mark O'Connor's American Seasons, with the composer as soloist.

Mr. Jacobsen is a member of Yo-Yo Ma's Silk Road Project. He has participated in residencies and performances in Azerbaijan, China, Hong Kong, Japan, Malaysia, Switzerland and across the USA including The Art Institute of Chicago and The Hollywood Bowl. As a founding member of the string quartet Brooklyn Rider, Mr. Jacobsen has toured extensively in North America and Europe. He can be heard on many albums recorded by both of these ensembles. An avid educator, Mr. Jacobsen is on the New York University faculty. He conducts the NYU Orchestras and teaches chamber music and cello. He has also led collaborative concerts with students of the Children's Orchestra Society sitting alongside musicians from The Knights.

The Knights with Mr. Jacobsen and Brooklyn Rider are both represented by Opus 3 Artists.

The Knights Orchestra

Praised for their "polished performances and imaginative programming" (New York Times) The Knights are a "supremely talented" (Gramophone) orchestra of friends from a broad spectrum of the New York music world who cultivate collaborative music making and creatively engage audiences in the shared joy of musical performance. Led by an open-minded spirit of camaraderie and exploration, they expand the orchestral concert experience with programs that encompass their roots in the Classical tradition and their passion for musical discovery. For their inspired programming, innovative formats and "crusading musical mission," The Knights have been hailed as "the future of classical music in America" (Los Angeles Times).

The Knights perform in a wide range of concert venues, including Carnegie Hall, Lincoln Center, 92nd Street Y, Baryshnikov Arts Center, Brooklyn Lyceum, Central Park, Le Poisson Rouge, The Stone, Tonic, the Whitney Museum and Mass MoCA. Also in demand on the international stage, they have appeared at the Dresden Musikfestspiele, Cologne Philharmonie, Dusseldorf Tonhalle, and the National Gallery in Dublin, and have toured Germany with cellist Jan Vogler. Their expanding presence on the music festival scene has included performances at the Ravinia Festival, the Stillwater Music Festival in Minnesota, and Caramoor's Fall Festival.

The Knights 2012-2013 season began with a return to the Ravinia Festival, where the orchestra was joined by three classical music superstars—cellist Yo-Yo Ma, violinist Itzhak Perlman and soprano Dawn Upshaw—in three concerts that concluded the prestigious festival. Other season highlights for The Knights include the release of an all-Beethoven disc for Sony Classical, their third project with the label and a U.S. tour with pipa virtuoso Wu Man in February, making stops in Madison, Austin, Houston, and Southern California. In May, The Knights travel to Berlin to team up again with American composer Lisa Bielawa for "Tempelhof Broadcast," leading hundreds of musicians in a large-scale spatial/acoustic work to be performed on the tarmac of the former Tempelhof Airport (now Tempelhofer Park), site of the Berlin Airlift in 1948. In December 2012, Artistic Directors Colin Jacobsen and Eric Jacobsen were selected from among the nation's top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship, which carries an unrestricted grant of \$50,000.

Last season's highlights included high-profile appearances at Ravinia, Central Park and the 92nd Street Y, a tour of Germany in March, and their first U.S. tour in April 2012. Additionally, The Knights launched the Ensemble-in-Residence program at New York Public Radio's WQXR, giving two concerts at New York's Greene Space and producing the "Found Sound Project," inviting listeners across the country to submit original audio samples for use in their performance of John Adams's *Christian Zeal and Activity*. *We Are The Knights*, a documentary film produced by WNET/Thirteen, made its broadcast debut in September 2011 and

was rebroadcast nationwide throughout the year. In April 2012, the ensemble released *A Second in Silence* on Ancalagon, a "smartly programmed" (NPR) album that joins music by Philip Glass, Erik Satie and Morton Feldman with Schubert's "Unfinished" Symphony.

Previous Sony Classical albums include a live recording from New York's cutting edge concert venue Le Poisson Rouge, which showcases cellist Jan Vogler in the Shostakovich Cello Concerto No. 1 alongside arrangements of Shostakovich waltzes and Jimi Hendrix's "Machine Gun;" and *New Worlds*, featuring works by Copland, Dvorak, Ives, Gabriela Lena Frank, and Osvaldo Golijov. In 2010, Orange Mountain Music released Lisa Bielawa's *Chance Encounter* with The Knights and soprano Susan Narucki. *Mozart*, the ensemble's collaboration with Lara and Scott St. John in the Sinfonia Concertante and Violin Concertos Nos. 1 and 3 for Ancalagon, received a 2010 JUNO Award for *Classical Album of the Year*. *Strings* magazine proclaimed, "These gifted young players have created a flawless recording." The Knights also can be heard on the soundtrack for Francis Ford Coppola's film *Twixt*.

The orchestra's extensive repertoire features traditional and contemporary masterworks of classical, popular, and world music in collaboration with such leading artists as cellist Yo-Yo Ma, soprano Dawn Upshaw, violinists Itzhak Perlman and Gil Shaham, flutist Paula Robison, singer-songwriter (and Knights violinist) Christina Courtin, Iranian ney (Persian bamboo flute) virtuoso Siamak Jahangiri, pianist Steven Beck, fiddler Mark O'Connor, and Syrian clarinetist/composer Kinan Azmeh.

Dedicated to the music of our time, The Knights have served as the resident orchestra of the MATA Festival for young composers, premiering new works by Christopher Tignor and Prix-de-Rome winner Yotam Haber. The ensemble has worked closely with composer Osvaldo Golijov, performing his *Passion According to St. Mark* in the Canary Islands in May 2009 and several of his works with soprano Dawn Upshaw.

The roster of The Knights boasts an unprecedented diversity of talents. Included are composers, arrangers, singer-songwriters and improvisers who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The musicians are graduates of Juilliard, Curtis, and other leading music schools, and members have performed as soloists with the New York Philharmonic, Chicago and San Francisco symphony orchestras, as well as the Israel Philharmonic and Lincoln Center's Mostly Mozart orchestra. Equally successful as chamber and orchestral musicians, they participate in the world's most prestigious music festivals, including Marlboro, Tanglewood, Verbier, Lucerne and Salzburg, and perform with the Royal Concertgebouw

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SCHOOL OF MUSIC

presents

"WARHORSE STAMPEDE"

University of Louisville
Wind Symphony

Frederick Speck, *conductor*

&

Louisville Concert Band

Frederick Speck, *conductor*

Sunday Evening
February 17, 2013
7:30 p.m.
Comstock Concert Hall

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Thank you.

PROGRAM

UNIVERSITY WIND SYMPHONY

Overture from *Gaîté Parisienne* (c. 1866/1938)

Jaques Offenbach
(1819-1880)

Dionysiaques, Op. 62 (1925)

Florent Schmitt
(1870-1958)

Jubilate (1967)

Luigi Zaninelli
(b. 1932)

La dance du Phénix - impression de Kyoto (2006)

Toshio Mashima
(b. 1949)

INTERMISSION

LOUISVILLE CONCERT BAND

Diferencias Sobre Cervantes (1991)
III. Elegia para Quijote y Quijana

Clark McAlister
(b. 1946)

Cory Barnfield, *alto sax*
Sidney King, *double bass*

The Bartered Bride Overture (1863)

Bedřich Frederich Smetana
(1824-1884)
arr. V.F. Safranek

Paris Sketches (1994)
I. Saint-Germaine-des-Prés
II. Pigalle
III. Père Lachaise
IV. Les Halles

Martin Ellerby
(b. 1957)

"March Madness"

"The Boys of the Old Brigade" (1881)

W. Paris Chambers
(1854-1913)

Brooke's Chicago Marine Band March (1901)

Roland F. Seitz
(1867-1946)

Radio Waves March (1922)

Fred Jewell
(1875-1936)

ENSEMBLES

University Wind Symphony

The University of Louisville Wind Symphony is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, and the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. During the summer of 2013, the Wind Ensemble and Chamber Players will be featured at the Jungfrau Music Festival in Interlaken, Switzerland.

The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as possessing "assertive musicality and powerful precision" (Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Louisville Concert Band

Now in their seventh season, the musicians of the Louisville Concert Band continue to enjoy sharing their enthusiasm for the performance of wind repertoire of all of its dimensions. Concerts often include chamber music, solos, and typically a few "full cast" works to close the concert. Educators (both in music and other fields), professional musicians, and high level performers whose business careers are in non-music fields make up the membership. They are drawn together because of their appreciation for the fellowship of ensemble performance, and the joy of sharing it with appreciative audiences.

ARTIST BIOGRAPHIES

Cory Barnfield is currently a Conn-Selmer endorsing artist and plays exclusively on Selmer Paris saxophones. Mr. Barnfield's playing has been described as "having a warm and expressive sound that speaks melodies easily with complete control of the full range of his instrument. There is a unique intimacy to his playing that is a delight to the listener. His fingers are precise, and rapidly allowing the music to flow unimpeded to the listener's imagination no matter how difficult or easy. His articulation on saxophone is superb." Paul Wagner, *Saxophone Journal*, May/June 2011.

Mr. Barnfield performs frequently with the Kentucky Opera and the Louisville Orchestra. He has performed extensively throughout the United States and Europe. He has also appeared as a soloist with numerous bands and orchestras across the country. Barnfield's debut CD "Journey" is published on the New Dynamics Record label. One of the selections is a premiere chamber recording called *Kaleidoscope* by Perry Goldstein. It was written especially for Mr. Barnfield and features alto sax, clarinet, bassoon and piano. In 2014, Barnfield will be premiering a new piece for saxophone and orchestra by Erich Stem. He is the soprano saxophonist of the recently established DynaSax Quartet, and is the classical saxophone moderator to the interactive saxophone website mysaxtalk.com.

Sidney A. King is the instructor of double bass at the University of Louisville School of Music and the Sewanee Summer Music Festival. He has recently retired as the assistant principal bassist of the Louisville Orchestra, having held that position from 1984-2006. As performer, composer, and arranger with the nationally prominent flamenco ensemble Al Sur, Mr. King has appeared on stages, in theaters, and on broadcasts throughout the country. As a member of Al Sur, he has also been featured as soloist with orchestras such as the San Diego Symphony, the Louisville Orchestra, and the Mansfield (OH) Symphony. As a composer and arranger of church music, his choral and instrumental works have been featured in service settings and concerts throughout the country. Several of these works are published by St. James Music Press and Really Good Music, LLC. As an active soloist and chamber musician, Mr. King performs frequently throughout the Midwest in various recital settings, including service for fourteen years as a core member of the Kentucky Center Chamber Players. He has held a position on the board of directors of the International Society of Bassists (2003-2006).

Mr. King's extensive experience as an orchestral performer includes appearances with some of the most prestigious ensembles in the country. He has been a performer at the Grand Teton Music Festival since 1992, often serving in titled positions with that orchestra. King has performed as

principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera. He has also performed with ensembles such as the St. Paul Chamber Orchestra, the Detroit Symphony, the Cincinnati Symphony, the Houston Symphony, the Pittsburgh Symphony, the Indianapolis Symphony, the Louisiana Philharmonic, and the North Carolina Symphony. As an educator, Mr. King also served as the double bass instructor at Indiana University Southeast and has long been involved in music education, teaching and coaching many youth ensembles as well as giving numerous solo performances in public and private schools.

UNIVERSITY WIND SYMPHONY

Frederick Speck, *Director*

FLUTES

Sarah Kurtz * +picc	Louisville
Sam Williams +picc	Alvaton
Kaila Washington +picc	Louisville
Lauren Cannady +picc	Crestwood
Carrie Ellis	Danville

OBOES

Teil Buck *	Louisville
Lindsay Foster	Florence
Erin Elliott †	South Bend, IN

CLARINETS

Samantha Holman *	Louisville
Dylan Lloyd †	Louisville
Danny Sogar	Florence
Alex Ravitz	Ft. Myers, FL
Alex Enyart	Alexandria
Bruno Bedard	Taylorsville
Emily Danielson	Paducah
David Elliott	La Porte, IN

BASS CLARINET

Michael Burkhead †	Louisville
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BASSOONS

Jackie Royce *	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	LaGrange

ALTO SAXOPHONES

David Cecil *	Richmond
Damien Hicks	Crittenden

TENOR SAXOPHONE

Josh Warren	Louisville
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BARITONE SAXOPHONE

Cambron Little	Owensboro
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HORNS

Tyler Taylor *	Louisville
Matthew Williams †	Union
Jake Campbell	Greer, SC
Mason Gatch	Milford, OH
Emily Smith	Elizabethtown

TRUMPETS

Don Woods †*	Decatur, AL
Clinton Linkmeyer	Laconia, IN
Erika Howard	Hamilton, OH
Nick De Jarlais †	Dyer, IN
Nick Calcamuggio †	Carmel, IN

TROMBONES

Tim Hutchens †*	Murray
Sebastian Van Horn	Radcliff
Ethan Evans	Bridgeport, WV

BASS TROMBONE

Joe Murrell	Radcliff
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EUPHONIUMS

Joe Kohake *	Florence
Chris Dye	LaGrange

TUBAS

Craig Potter †*	Raleigh, NC
Colin Wise	Floyds Knobs, IN

PERCUSSION

Travis Nestor †*	Clarksburg, WV
Mandi Roberts	Clarksburg, IN
Jecorey Arthur	Louisville
Jim Weixler	Louisville
Kyle McCoy	Pittsburgh, PA

DOUBLE BASS

Sydney Simpson	Owensboro
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PIANO

Joe Kohake	Florence
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HARP

Roseanna Shafer	Nashville, TN
-----------------	---------------

† graduate student
* principal

LOUISVILLE CONCERT BAND

Frederick Speck, *Director*

FLUTES

Mimi deGuzman
Amy Ensel
Kaelah McMonigle
Penelope Quesada
Katie Traugher

OBOES

Andy Buchholz
Wendy Davidson

CLARINETS

TJ Allgeier
Amanda Buchholz
David Bybee
Carolyn Fassio
Michelle Gilfert
Amber Gutierrez
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Carrie Ravenscraft
Brad Rogers

BASS CLARINETS

Courtney Drown
Jennifer Korfhage

BASSOONS

Kevin Cox
Jon Rohner

ALTO SAXOPHONE

Cory Barnfield

TENOR SAXOPHONE

Matt Reidinger

BARITONE SAXOPHONE

Daniel Reams

HORNS

Scott Cooksey
Colin Dorman
Elizabeth Metzger
Matt Williams

TRUMPETS

Reese Land
Brad Curtin
Roger Levering
Mark Lynn

TROMBONES

Cory Zilisch
Rusty Crimm
Hiroshi Fukuoka
Brandon Etienne

BASS TROMBONE

Stasi Fafalios

EUPHONIUMS

Matt Byrum
David Centers

TUBAS

Raymond Green
Mat Murphy
Taylor Stampfer

PERCUSSION

Jenny Branson
Rick Mattingly
Jeremy McMonig
Jason Pruden
Sam Rouser

DOUBLE BASS

Alice Markiewicz

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John Kleemeier, jazz drum set

Student of Jason Tiemann

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Monday Evening
February 18, 2013
7:00 p.m.
Bird Recital Hall

PROGRAM

One Finger Snap

Herbie Hancock
(b. 1940)

This tune is the lead track on Herbie Hancock's fourth album, *Emyrean Isles*, which is considered canon listening to any aspiring student of jazz, due in no small part to the combustible style of teenage drum prodigy Tony Williams, one of the most important drummers in the jazz pantheon who expanded the rhythmic and timbral possibilities of art music on the drum set. The entire album features the four common "modes" of jazz expression: playing many chord changes ("One Finger Snap"), playing modal changes, or few chords, ("Oliloqui Valley"), playing soul-jazz ("Cantaloupe Island"), and playing without structure ("The Egg"). With the supporting cast, Hancock presents transcendent examples of each style. The playing is always deeply entrenched in the roots of the music, while still pushing forward in new directions. "One Finger Snap" is a challenge to play, and was chosen as a tribute to the giants whose shoulders we strive to stand on to reach higher into the Emyrean of musical wonderment.

You And The Night And the Music

Arthur Schwartz
(1900-1984)

"You And The Night..." is a common jazz standard with a 32-bar form, originally from the musical *Revenge With Music*, which are two common characteristics in everything spanning the Greek Chorus to modern movies (though not many rely on songs with lyrics to tell the story). It is from the bygone era of Broadway Musicals that would give America periodic release from the grind of the day, and even though many of the productions have fallen by the wayside, many of their songs are still known today as jazz standards. Jazz musicians would choose to improvise over the chord changes in order to insert their art into familiar songs. People of the day knew the songs, just as we know how to "Macarena," so following the solos and interaction would not be an issue. Today, people may be less familiar with the song; however, it is a pleasing melody with a relatively simple form. There will be a slight twist when people realize jazz drumming has taken on some of the responsibilities usually reserved to the horn section, as this arrangement features the drummer simulating the melody on the trap kit to give a new level of depth to the piece.

Cherokee

Ray Noble
(1903-1978)

Originally the opening part of a five-part song cycle based on Amerindian cultures, including other songs titled "Comanche War Dance," "Iroquois," "Seminole," and "Sioux Sue," "Cherokee" is jazz standard noted for its famous recordings by the Clifford Brown/Max Roach group, Charlie Parker, Duke Ellington, et cetera. Parker even used the chord changes for his composition, "Koko," in what we call a "contra fact" in the jazz education sphere, by writing a different, original melody to be able to collect more royalties, as well as fit the oeuvre of the bebop period. "Cherokee" is usually noted for its use as a no-holds barred barn-burner, but is presented here closer to its original form, as a ballad, in order to contrast the intensity of the previous selections.

Four

Eddie Vinson
(1917-1988)

"Four" is another jazz classic, this time written by a jazzman, for other jazz musicians, instead of a regular songwriter. While it is often attributed to Miles Davis, it was indeed penned by Vinson. Miles would sometimes take credit when the credit was not due, and though it is known that Vinson wrote this, people often associate it with Miles' groups, who recorded it multiple times. I have taken the liberty of adding a modal guitar solo and bass vamp at the beginning, with a drum solo over the vamp at the end of the piece, in order to expand the range of possibilities and contrast in the song.

The Inch Worm

Frank Loesser
(1910-1969)

Originally recorded as a children's song in the early 1950's, this three-quarters time piece is notable for the later recording by the John Coltrane classic quartet on the album simply titled *Coltrane*. The band had the legendary Elvin Jones on drums, who is one of the most influential drummers of all time. This record is a masterpiece that does not always get into conversations about jazz, even with avid jazz listeners. It is a subtle masterpiece, however, and there is a lot of great musical exploration on it. Another children's song besides "The Inch Worm" the Coltrane Quartet commandeered, perhaps more famously, was "My Favorite Things," from *The Sound of Music*, which is also in $\frac{3}{4}$ time.

Two Bass Hit

John B. "Dizzy" Gillespie & John Lewis
(1917-1993)(1920-2001)

"Two Bass Hit" was a drum feature for the great drummer "Philly" Joe Jones in the Miles Davis group in the 1950's. Jones was a jazz drummer who had supreme confidence and creativity. His style was firmly rooted in the bebop and earlier styles, but he combined the ingredients in a way that made it cutting-edge for the time. In fact, many drummers are still chasing "Philly" Joe's style and rhythmic drive, and it is a pre-requisite to almost any other style in jazz drumming. The great Tony Williams said that his favorite aspect of "Philly" Joe was his creativity. "Philly" Joe usually played the same few licks in his solos, but used them as a language, and would vary each solo widely, as one can tell by listening to the many different recordings of this tune in particular.

John Kleemeier was raised in the suburbs of Cincinnati, Ohio, to a family that encouraged creative play and wild imaginings. He has participated in numerous ensembles, including the Jazz II Big Band, Combos, Brazilian Ensemble, Contemporary Ensemble, as well as groups outside of school in rock/garage bands, and is featured on two compact disc digital audio recordings with Louisville artists, Plastic Bubble's *Treble Treasure Chest*, and J.D. Michael's *Reluctant Troubadour*. His plans are to get a dance band together, as well as record with an album with pal Brandon Habenstein. He loves the reading, and can be seen as a valet at the historic Seelbach Hotel when the stresses of independent musicianship warrant a break.

Personnel:

Dylon Jones, *alto saxophone*

Brandon Coleman, *guitar*

Luke McIntosh, *bass*

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SCHOOL OF MUSIC

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Music From Sewanee

Chamber Music of Franz Schubert

Monday Evening

February 18, 2013

8:00 p.m.

Comstock Concert Hall

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PROGRAM

String Trio B-flat Major, D. 471
Allegro

Franz Schubert
(1797-1828)

Ching-Yi Lin, *violin*
Hillary Herndon, *viola*
Paul York, *cello*

Fantasy in C Major for Violin and Piano, Op. 159, D. 934 Franz Schubert
Andante molto-
Allegretto-
Andantino-
Allegro vivace-
Allegretto-
Presto

Lin He, *violin*
Kevin Class, *piano*

INTERMISSION

Piano Quintet in A Major, Op. 114, D. 667 "Trout"
I. Allegro vivace
II. Andante
III. Scherzo: Presto
IV. Andantino- Allegretto
V. Finale: Allegro giusto

Franz Schubert

Lin He, *violin*
Hillary Herndon, *viola*
Paul York, *cello*
Sidney King, *double bass*
Kevin Class, *piano*

ARTIST BIOGRAPHIES

Kevin Class presently serves as Director of Collaborative Piano and Music Director/Conductor of the Opera Theatre at the University of Tennessee.

Born in Belgium, Kevin acquired a diverse musical education in both Europe and the U.S. including piano studies with Murray Perahia, Gyorgy Sebok, Daniel Blumenthal and Ralph Votapek. In response to performances and promotion of both standard repertoire and contemporary music, Kevin was named a Fellow of the Flemish Community in 1997. As a pianist, he has recorded more than 15 CDs of solo, chamber and orchestral works for Albany Records, Centaur, MMO, CRS and Jackal Records including piano concerti by Brahms, Beethoven, Mozart and Schumann with the Stuttgart Symphony Orchestra, Liszt's complete *Années de Pèlerinage*, albums of works by Chopin and Schumann, etc. He has also performed regularly in many of the world's major concert venues, including repeat performances in Amsterdam's Concertgebouw, Vienna's Musikverein and New York's Carnegie Hall.

As a soloist and chamber musician, violinist **Lin He** has performed concertos with the Drake Symphony, the Houghton Philharmonia, the Jiang Su Symphony, the Louisiana Sinfonietta, the Southern Tier Symphony, the Tuscarawas Philharmonic, and the Wooster Symphony. He has also presented recitals at universities across the United States as well as at the East China Normal University, the Nanjing School of the Arts, the Xi'an Conservatory of Music and the Xinghai Conservatory of Music. Most recently, he performed solo recitals and gave master classes at Arizona State University, Florida State University, Pennsylvania State University, San Diego State University, SUNY Fredonia, and Tulane University.

Born in Shanghai, China, Mr. He began his musical training at the age of five. Mr. He received his doctorate from the Eastman School of Music, where he studied under the tutelage of Zvi Zeitlin. Other major influences include Sylvia Rosenberg, Paul Kantor, Kyung Sun Lee, James Lyon, Joanne Feldman, and Peiwen Yuan.

Violist **Hillary Herndon** has earned a national reputation for her brilliant playing, insightful teaching and creative programming that draws from multiple disciplines. She has been heard on NPR and PBS and has collaborated with some of the world's foremost artists, including Carol Wincenc, James VanDermark and Itzhak Perlman, who described Hillary as "having it all..."

a gifted teacher and an excellent musician." Ms. Herndon's first recording, *La Viola*, a 2-cd set of works for viola written by women of the early 20th century is available on MSR Classics.

Ms. Herndon teaches at the Montecito Music Festival, the Viola Winter Intensive and at the University of Tennessee, where she is the founder of the annual Viola Celebration. Herndon holds degrees from the Eastman and Juilliard Schools of Music and serves as a Board Member for the American Viola Society.

Sidney A. King's career as a double bassist, composer and arranger spans over three decades. His extensive experience as an orchestral performer includes appearances with some of the most prestigious ensembles in the country. He has been a performer at the Grand Teton Music Festival since 1992, often serving in titled positions with that orchestra. He has performed as principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera. He has also performed with ensembles such as the St. Paul Chamber Orchestra, the Detroit Symphony, the Cincinnati Symphony, the Houston Symphony, the Pittsburgh Symphony, the Indianapolis Symphony, the Louisiana Philharmonic, and the North Carolina Symphony. He held the position of assistant principal bassist of the Louisville Orchestra from 1984-2006. He has also been featured as soloist with orchestras such as the San Diego Symphony and the Louisville Orchestra. Mr. King serves as instructor of bass at the University of Louisville and the Sewanee Summer Music Festival.

Dr. Ching-Yi Lin is Assistant Professor of Violin and Director of the WKU Pre-College Strings Program at Western Kentucky University. Recent performances and masterclasses have taken her to the Barratt Due Institute of Music in Norway, Shenyang Conservatory of Music, China, Northwestern University, Louisiana State University, University of North Texas, University of Missouri at Kansas City, and the University of Wyoming. During the summer months, Lin serves on the faculty at the Summer String Academy and Retreat for Professional Violinists and Violists at Indiana University, and the Sommersymfonien i Kristiansand in Norway.

Lin earned her BM, MM, and DM in Violin Performance at the Indiana University Jacobs School of Music, and studied in the Vienna Conservatory from 2001 to 2003. Her principal teachers include Mauricio Fuks, Boris Kuschnir, Fredell Lack, and Nelli Shkolnikova.

Cellist Paul York has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of South California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press, Ablaze, and CRS labels. His CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Concert Band

Mark J. Lynn, *conductor*

&

University of Louisville
Symphonic Band

Amy I. Acklin, *conductor*

Tuesday Evening
February 19, 2013
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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The use of recording devices and flash photography is strictly prohibited.*

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Thank you.

PROGRAM

UNIVERSITY CONCERT BAND

Military Escort (1923)

Harold Bennett
(1881-1956)

Gravity Wave (2011)

Brian Balamages
(b. 1975)

Antiphon (1970)

Fisher Tull
(1934-1994)

Nicholas Calcamuggio, *conductor*

In partial fulfillment of the requirements of the Master of Music degree.

Cajun Folk Songs II (1991)

I. Ballad

II. Country Dance

Frank Ticheli
(b. 1958)

INTERMISSION

UNIVERSITY SYMPHONIC BAND

Mangulina (2001)

Paul Basler
(b. 1963)

Elegy (1970)

John Barnes Chance
(1932-1972)

David Elliott, *conductor*

In partial fulfillment of the requirements of the Master of Music degree.

Trittico (1963)

- I. Allegro Maestoso
- II. Adagio
- III. Allegro Marcato

Vaclav Nelhybel
(1919-1996)

The Pathfinder of Panama (1915)

John Philip Sousa
(1854-1932)

UofL Alma Mater

Jimmy Powell & John Young

*We thy sons and daughters stand to sing thy highest praise
With deepest reverence in our hearts, for these our college days.
Thy honor true we all defend, 'tis known we love thee well,
Our thoughts for years to come will be of thee, our UofL.*

PROGRAM NOTES

UNIVERSITY CONCERT BAND
Program notes by Nicholas Calcamuggio

Military Escort

Harold Bennett (1881-1956)

Harold Bennett was born as James Henry Fillmore, Jr. in 1881 in Cincinnati, OH, the son of the renowned composer. Bennett became one of eight different aliases used by the composer to prevent the market being flooded by one composer with the amount of compositions he produces, as well as to disguise some of his works from his father. Fillmore, Jr. was surrounded in the band environment from the beginning because of his father. In his career, he is known to have written over 250 original compositions as well as 750 arrangements. His "Bennett" alias focused on writing quality music for younger ensembles.

Originally written as one part of *The Bennett Band Book No. 1—A Collection of Original Compositions for Band* in 1923, *Military Escort* has remained a popular march. At one point, it was rumored to have outsold John Philip Sousa's *The Stars and Stripes Forever*. This march was designed to give younger musicians an introduction to regimental march style. A certain amount of pride also went into this composition. It was written at a time when American pride was at a high having just emerged victorious from World War I.

Gravity Wave

Brian Balmages (b. 1975)

Brian Balmages' active schedule of commissions and premiers has been featured at venues such as The Midwest Clinic, the International Trumpet Guild Conference, and College Band Directors National and Regional Conferences. He is a Composer-in-Residence for the Mid-Atlantic Wind Conductors Conference and holds a bachelor's degree in music from James Madison University and a master's from the University of Miami (Florida). He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland. Currently, he is Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida.

Gravity Wave is an intense, driving piece. It is meant to depict a phenomenon in which clouds follow the same pattern as waves in the ocean. It begins with a quiet opening, growing with sustained chords. The woodwinds eventually emerge and later the percussion takes off with the final momentum forward. All the energy comes to a head at the finale of the piece with loud brass chords and frantic woodwind notes.

Antiphon Fisher Tull (1934-1994)

Fisher Tull began his music career as a trumpet player, earning his Bachelor's degree from the North Texas State Teacher's College in the 1950's. He later returned to attain masters and doctoral degrees in music theory, trumpet performance, and composition. Tull was a faculty member at Sam Houston State University (Huntsville, TX) from 1957-94 where he became a Distinguished Professor of Music. Many of his compositions were written for wind band, including *Antiphon*.

Antiphon was composed in 1970, for the 1971 Tri-State Music Festival Honor Band in Enid, OK. It is dedicated to both the honor band and the festival director, Milburn Carey. An antiphon is a hymn sung in alternate parts by two groups of singers or ensembles. *Antiphon* uses woodwinds and brass as the two groups, who trade calls and responses back and forth. Like many of Tull's works, this piece features quartal and non-functional harmonies. While there is a lack of a true "theme", the main ideas are rather the declamatory motives heard from the very beginning of the piece.

Frank Tichelli joined the faculty of University of Southern California's Thornton School of Music in 1991 as a composition professor. His works have been performed by the Philadelphia Orchestra, Louisville Orchestra, and Nashville Symphony Orchestra, to name a few. Tichelli is a well-known composer for wind band. He holds two awards from the American Academy of Arts and Letters, and master's and doctorate degrees in composition from the University of Michigan.

Cajun Folk Songs II is divided into two movements: *Ballad*, and *Country Dance*. The first movement uses two different melodic settings of the song *Aux Natchitoches*. The opening is based on the 18th century version, while the brass entrance is based on a 19th century version. The second movement is largely original music but designed to portray the style and feel of a Cajun two-step. A contrasting section in the middle of this movement is based on the tunes "Et ou c'est que tu es parti" and "Joe Feraul est un petit nègre". This work was commissioned and premiered by the 1997 Indiana All-State Band.

UNIVERSITY SYMPHONIC BAND
Program notes by David Elliott

Mangulina (2001)

Paul Basler (b. 1963)

Paul Basler is currently a professor of music in horn and composition at the University of Florida and guest artist-in-residence at the Conservatorio Nacional de Música, Secretaría de Estado de Cultura in the Dominican Republic. He was a 1993-94 Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya), 1995-96 Florida Teacher of the Year, and the 2001-03 College of Fine Arts University of Florida Research Foundation Professor. He received his bachelor degree at Florida State University, and his masters and doctoral degrees from Stony Brook University. Basler describes his style as dense, rhythmic, dramatic (to an extreme), and eclectic (part tonal, part chromatic), while the *New York Times* calls it "virtuosic and highly athletic." His composition teachers include John Boda, John Downey, Bülent Arel, John Lessard, and Billy Jim Layton.

Based on traditional dance rhythms from the Dominican Republic, *Mangulina* was commissioned in 2001 by the Mars Hill College Wind Symphony, the Western Carolina University Wind Ensemble, the University of Kentucky Wind Ensemble and the Appalachian State University Wind Ensemble. It is a single-movement, through-composed original work for wind ensemble. The Zapateado Español, a Spanish heel-tapping dance that provides the inspiration for the piece, is a popular southern dance form characterized as being full of vivacity and grace. The work is rich with the complex rhythms and intriguing colors found in the music of the Dominican Republic.

Elegy (1970)

John Barnes Chance (1932-1972)

Born and raised in Beaumont, TX, John Barnes Chance began composing while playing percussion in the high school orchestra. He went to earn a bachelor's and master's degree in composition at the University of Texas, studying with Kent Kennan, Clifton Williams, and Paul Pick. After graduation, Chance set out on a busy and varied musical life that began in the role of conductor and arranger of the Fourth United States Army Band, later moving on to the Eighth Army Band stationed in Korea. Upon returning to Texas, he played timpani with the Austin Symphony Orchestra and developed his composition skills. He received a Ford Foundation Young Composers Project grant in 1960, which allowed him to serve for two years as the Composer-in-Residence at Greensboro Senior High School in North Carolina. He then served on the faculty at the University of Kentucky from 1966 until his accidental death in 1972 from electrocution while working in his backyard.

The West Genesee High School Band of Camillus, NY, commissioned Chance to write

a piece for their performance at the 1970 conference of the New York State School Music Association. Chance wanted to challenge his creativity and stylistic output, and asked band director Bruce Burritt if he could compose a work in a somber, legato style. Burritt felt the intent of the commission was to get more educationally and musically sound literature into the repertoire, so he happily obliged. The resulting piece, *Elegy*, has no particular moment or event it commemorates; instead, it draws upon material from an earlier unpublished work for chorus and strings by Chance entitled, "Blessed Are They That Mourn." It features the use of consonant and dissonant tonalities to create musical tension and release, rather than standard harmonic function. Melodically, it is built on only a few phrases that are echoed, inverted, and orchestrated to create an air of intrigue and mystery around this unique composition for winds.

Trittico (1963)

Vaclav Nelhybel (1919-1996)

Born the youngest of five children in Polanka, Czechoslovakia, he began his musical training by attending Charles University in Prague and the Prague Conservatory. He taught in Switzerland at the University of Fribourg before coming to the United States in 1957. He served on the faculty of several schools, including the University of Massachusetts-Lowell, and as the Composer-in-Residence at the University of Scranton, and earned his American citizenship in 1962. Many of his compositions are intended for student performers, and he uses non-functional modal writing, pandiatonicism, and motor rhythms to craft an individual aural palette.

Trittico was composed for and is dedicated to Dr. William Revelli and the University of Michigan Symphonic Band. The outer movements are related in a number of ways. Besides their brilliant and energetic character, the main theme of the first movement appears again at the climax of the third movement. Also, both movements use the full complement of the band's instrumentation throughout. The second movement is a distinct contrast, featuring many woodwind solos in a recitative fashion. The low winds and percussion are used extensively, with the upper woodwinds at brass entering near the end only to emphasize an extremely intense phrase. The percussion section is also highlighted for this movement, including the addition of a second timpani player.

The Pathfinder of Panama (1915)

John Philip Sousa (1854-1932)

John Phillip Sousa is a name synonymous with American music, particularly marches. He was born on November 6, 1854, and became the conductor of U.S. Marine Band at age 26. He earned the title "The March King" due to the high quality and frequent appearance of his marches in the Marine Band's repertoire. In 1892, he formed his own band and garnered worldwide acclaim, performing a staggering 3500 concerts in 400 different cities in the first seven years of the band's existence - that's 500 concerts a year! The Sousa Band toured actively for forty years, serving as the paramount expression of musicality, swift pace, and joyous spirit during the golden age of America's bands.

The Pathfinder of Panama was composed in 1915 and dedicated to the Panama Canal and the Panama-Pacific Exposition in San Francisco, where the Sousa Band played a nine-week engagement. One of the keys to Sousa's popularity was his penchant for writing marches with a connection to the city where his band would appear. By premiering those pieces while visiting that area, he launched an instant relationship with the public and established an international reputation. It also contributed to the growth of printed sheet music, as people swarmed to music stores to purchase the newest publication, which happened to be dedicated to their city. Also, many of Sousa's performance practices were not indicated in the score, allowing him to protect his ensemble's unique sound and also alter the style and orchestration as he saw fit. Recently bands have been able to recreate more accurate presentations through the work of historians and researchers, including Frank Byrne, who assembled this edition of the march.

UNIVERSITY CONCERT BAND

Mark J. Lynn, *Director*

FLUTES

Ben Gutman *
Lauren Morris
Sammy Sankey
Kelly Moreman
Kelsey Johnson
Emerald Dunn
Kelli Ryan
Catherine Faughender
Alena Colborn
Caitlin Beach

Floyds Knobs, IN
Crestwood, KY
Elizabethtown, KY
Stuart, FL
Borden, IN
Lexington, KY
Walton, KY
Louisville, KY
Stuart, VA
Ft. Wright, KY

TRUMPETS

Kristian Kemker *
Sam Loomis
Nathan Yothers
Daniel Feiselman
Rachel Hibser
Philip Clemons
Derick Hogan
Michael Young
Charles Eiler
Chad Ward
Bryce Rush

Salem, IN
Florence, KY
Greenville, IN
West Monroe, LA
Bartonville, IL
Russellville, KY
Georgetown, KY
Frankfort, KY
Sellersburg, IN
Memphis, IN
Shepherdsville, KY

OBOE/ENGLISH HORN

Shannon Greanias

Louisville, KY

TROMBONES

Elizabeth Walker ~
Meredith Grimwood ~
Jeff Curtis
Gary Smith
Sam York
Ian Andriot

Louisville, KY
Evansville, IN
Louisville, KY
Louisville, KY
Glasgow, KY
Louisville, KY

CLARINETS

Brian Herald *
Hayley Collins
Mackenzie Gentry
Stella Pendleton
Nic Suter
Katelin Dickerson
Amber Robinson
Kaitlin Van Zile
Amanda Hearn
Tiffany Bass
Roger Riddick II
Seth Burkhardt
Aaron Sanderfer
Jesse Wisdom

Jeffersonville, IN
Lexington, KY
Mantachie, MS
Hardinsburg, KY
Campbellsburg, KY
Elizabethtown, KY
Louisville, KY
Elizabethtown, KY
Calletsburg, KY
Louisville, KY
Louisville, KY
Ft. Mitchell, KY
Louisville, KY
Leitchfield, KY

BASS TROMBONE

Sam Hornbuckle

Shepherdsville, KY

EUPHONIUMS

Hardy Kikuchi *
Patrick Bolender
Michael Gully
Eric Wall
Joe Meibers

Lexington, KY
Covington, KY
Crestwood, KY
Lancaster, KY
Winchester, KY

BASSOONS

Phoebe Bell *
David Gould
Paige St. Germain
Ceryse Duncan

Elizabethtown, KY
Pewee Valley, KY
Georgetown, IN
Louisville, KY

TUBAS

Patrick Albert *
Maxwell Payne
Garrett Weeks
Chandler Pierce

Palmyra, IN
Ft. Thomas, KY
La Grange, KY
Georgetown, KY

ALTO SAXOPHONES

Nathan Cucilovic *
DaWayne Lawson
Marquis Driver

Louisville, KY
Louisville, KY
Chicago, IN

PERCUSSION

Chris Cutshaw *
Aimee Edelen
Kaity Skeen
Forest Kelly
Zach Hajdalenko
Kendrick Pennington
Jonathan Shutt
Cody Sturgeon
Scott Ulrich
Dustin Davis

Lexington, KY
Flaherty, KY
Smithfield, KY
Elizabeth, IN
Louisville, KY
Georgetown, KY
Russellville, KY
Ft. Mitchell, KY
Henryville, IN
Louisville, KY

TENOR SAXOPHONES

Nolan Aud
Karen Poe
Lauryn Carter

Owensboro, KY
Brandenburg, KY
Henderson, KY

BARITONE SAXOPHONE

Blake Schneider

Jasper, IN

HORNS

Jessica Hall *
Mallory Taylor
Lauren Bajek
Brandy Marcum
Jim Hardaway
David Elliott †

Jeffersonville, IN
Cadiz, KY
Naperville, IL
Louisville, KY
Jeffersonville, IN
Knox, IN

* principal
~ co-principal
† graduate student

UNIVERSITY SYMPHONIC BAND

Amy I. Acklin, *Director*

PICCOLO		TRUMPETS	
Chelsea Reidinger	Floyds Knobs, IN	Trevor Webb *	Ft. Mitchell, KY
		Seth Burkhardt	Ft. Mitchell, KY
FLUTES		Jon Wysong	Soddy Daisy, TN
Michelle Schapmire *	Vine Grove, KY	David Jaffe †	Louisville, KY
Meaghan Spencer	LaGrange, KY	Halston Soder	Madisonville, KY
Katelin Dickerson	Elizabethtown, KY	Clay Parler †	Charlotte, NC
Jessica Majors	White Plains, KY		
Hannah Pope	Corydon, IN	TROMBONES	
		Patrick Bolender *	Covington, KY
OBOE		James Clark	Smithfield, KY
Jim Hardaway *	Jeffersonville, IN	Josh Barnes	Taylors, SC
CLARINETS		BASS TROMBONE	
Heather Shelton *	Crittenden, KY	Michael Tignor	Richmond, VA
Katie Teremi	Ft. Mitchell, KY		
Brandy Marcum	Louisville, KY	EUPHONIUMS	
Joseph Wermuth	Jeffersonville, IN	Jeff Curtis *	Louisville, KY
S. Elise Bauer	Louisville, KY	Jared Anderson	Louisville, KY
BASS CLARINET		TUBAS	
Dillon Gregg	Louisville, KY	Matheus Silva *	Jeffersontown, KY
		Lauren Morris	Crestwood, KY
BASSOONS		PERCUSSION	
Anna Garman * †	Austin, TX	Spencer Zembrodt *	Florence, KY
Travis Royce	Louisville, KY	Michael Cowan	Russellville, KY
Katie Saylor	Murray, KY	Tony Johnson	Louisville, KY
ALTO SAXOPHONES		Kourtney Howard	Frankfort, KY
Brian Herald *	Jeffersonville, IN	Stephen Baker	Louisville, KY
Kimberly Kennedy	Cynthiana, KY	Chris Mudd	Elizabethtown, KY
TENOR SAXOPHONE			
Jake Daniels	Cincinnati, OH		
BARTONE SAXOPHONE			
Jimmy Caldwell	Mt. Washington, KY		
HORNS			
Andrew Osborn *	Lexington, KY		
Ian Wolfe	Lawrenceburg, KY		
Josh Goodman	Fairfield, OH		
Matthew DeVore	Louisville, KY		
Justin Warner	Louisville, KY		

* principal
† graduate student

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

Thursday, February 21, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

Fantaisie sur le Freischütz for flute and piano

Paul Taffanel
(1844-1908)

Sam Williams, *flute*
(student of Kathleen Karr)
John Combs, *piano*

Jazz Fest 2013

February 22-24

The Jamey Aebersold Jazz Studies Program at the
University of Louisville School of Music presents

Jazz Fest 2013

Amina Figarova Sextet

Friday, February 22 • 8:00 pm • Comstock Hall

Dick Oatts, saxophone & Joe Magnarelli, trumpet

Saturday, February 23 • 8:00 pm • Comstock Hall

Zach Brock, violin & Aaron Goldberg, piano

Sunday, February 24 • 3:00 pm • Bird Hall

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Debby Kalbfleisch, Kaelah Williams,
Penny Brodie, Paul Detwiler

Piano technician:
Shawn Brock

A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests Amina Figarova, Dick Oatts, Joe Magnarelli, Zach Brock and Aaron Goldberg.

The appearance and residency of Amina Figarova at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2013.



The Jamey Aebersold Jazz Studies Program: *Serious about America's music - JAZZ!*

Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Assistant Professor - Trumpet

Jim Connerley, Lecturer - Piano

Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Assistants

Joseph Thiemann – Brandon Coleman – Bruno Souza
Lourenco Vasconcellos – Diego Lyra
José Oreta – Ben Hogan

University of Louisville Jazz Ensemble I

John La Barbera, *director*

SAXOPHONES

Ashley Miller, *alto*
Thomas Souza, *alto*
Jon Driver, *tenor*
Dan Gomby, *tenor*
Shane Porter, *baritone*

TROMBONES

Mike Smith
Ethan Evans
Tim Hutchens
Michael Tignor

RHYTHM

Brandon Coleman, guitar
Kendall Carter, piano
Jonathan Gardner, bass
Lourenço Vasconcellos, drums

TRUMPETS

Nick DeJarlis
Nick Kaizer
Joseph Thieman
Trevor Webb

Table of Contents

Amina Figarova Sextet	32	Jack Fry's	5
Amish Hills	11	Jamey Aebersold Jazz	<i>Inside Back</i>
BC Plumbing	25	Jazz Ensemble Personnel	3
Connie Karem Albrecht	7	Martin Kasdan	4 & 9
BankingQuestions.com	<i>Back Cover</i>	Keith's Hardware	44
Dr. Kenneth Beilman	41	Ken Towery AutoCare	13
Big Rock Jazz Fest	6	Louisville Jazz Society	36
BJS Enterprises	40	Louisville Public Media	35
Zach Brock & Aaron Goldberg	42	Louisville Urban League	14
Carmichael's Bookstore	20	Magnetic Tape Center	20
Clifton Center	23	Mel Owen Music	29
Clifton's Pizza	19	Meme-Tech	26
Crowne Plaza	15	Miles Ahead Music	21
Christopher Doane, Dean	2	Music Go Round	10
Don Wilson Music	45	Dick Oatts & Joe Magnarelli	38
Doo Wop Shop	18	Old Town Liquors	12
Dennis Dougherty	27	Quality Inn & Suites	47
Downbeat	<i>Inside Front</i>	The Rudyard Kipling	46
Duke's Place	37	Sodexo	22
Eyedia	9	Sponsors	1
Faculty Listing	3	Steilberg String Instruments	48
First Commonwealth	44	TNT Productions	16
The Fish House	46	Tyler Park Jazz Festival	24
Friends of the School of Music	37	Varanese	14
Gist Piano Center	30	Vintage Piano Works	17
Gray's Bookstore	31	Vision Works	8
Guitar Emporium	7	Yamaha Musical Instruments	28

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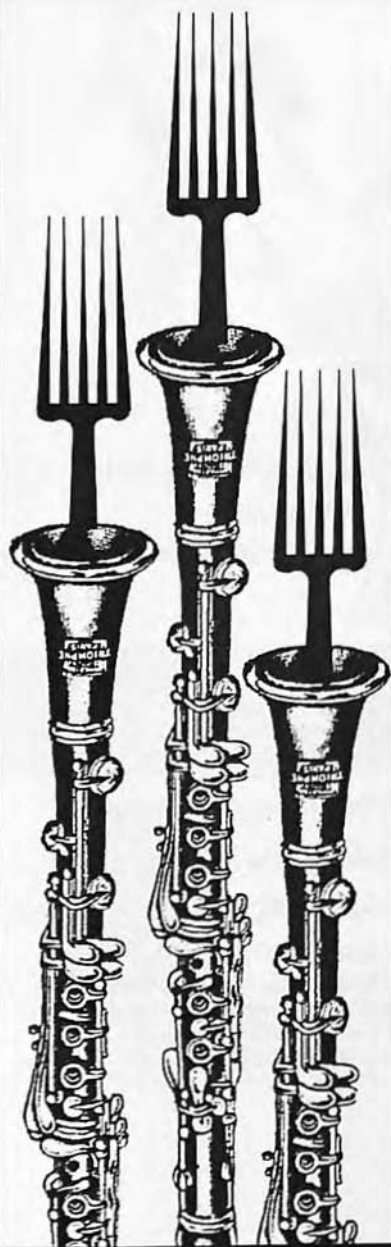
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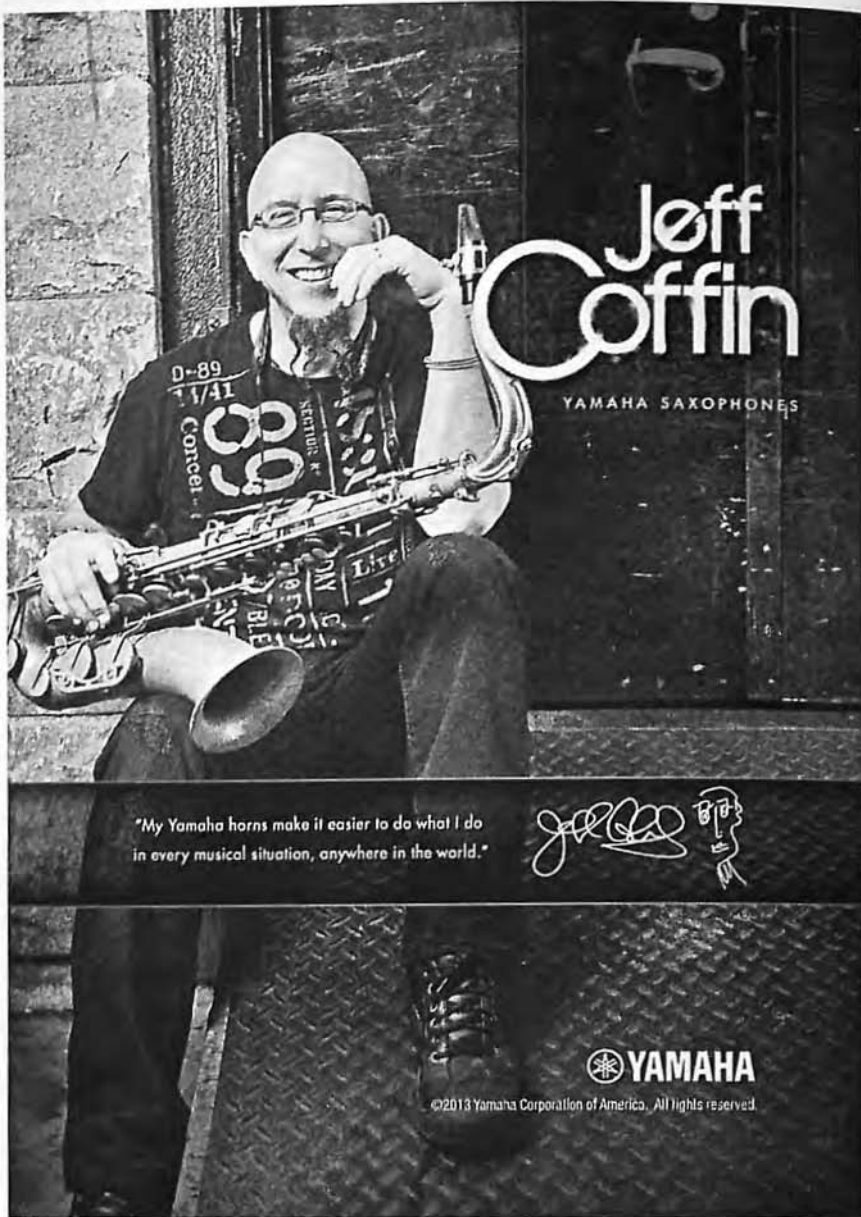
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Amina Figarova Sextet

Amina Figarova, *piano* Bart Platteau, *flutes*
Ernie Hammes, *trumpet* Marc Mommaas, *tenor sax*
Jeroen Vierdag, *bass* Chris "Buckshot" Strik, *drums*

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Amina Figarova

Composer and pianist Amina Figarova's 12th album, titled *Twelve* - her debut release on the renowned independent German label *In + Out* - celebrates jazz as an international music and New York City as a locale where jazz gypsies may feel most at home. A suite of songs for sextet Figarova wrote swiftly in 2011 after moving with her husband and musical partner, flutist Bart Platteau, to Forest Hills, Queens from their longtime European base. *Twelve* is suffused with the heightened expectations, sense of adventure and fresh perceptions that voluntary emigrés enjoy, as well as the confidence, creative energies and nuanced fulfillment that artists gain from being in the right place at the right time.

Amina was born and raised in Baku, Azerbaijan, Bart is from Belgium, and together they are citizens of the world. They've toured extensively, developing a tight-knit ensemble that, despite inevitable personnel changes, has attained a distinctive and inimitable voice by concentrating on all-original repertoire for almost 18 years. During that period, Figarova and Platteau have lived in Rotterdam, which they found to be a comfortable if not overly challenging launching pad for their careers. Having collaborated with musicians residing in both the U.S. and Europe and having built up a circuit of welcoming venues by taking it one gig at a time, the Amina Figarova Sextet has triumphed at the main stage of the Newport Jazz Festival, been invited repeatedly to New Orleans Jazz and Heritage Festival, won critical and audience acclaim in Chicago, Detroit, Paris, Amsterdam — and of course New York. In 2010 they decided to make the daring, big move to the States, and having arrived, they couldn't be happier.

"I feel so in balance," says Amina. "Every little thing makes more sense." Her awareness of life in focus is evident throughout *Twelve*, as her themes and backing arrangements for the complementary yet highly personalized extrapolations of Bart and also tenor/soprano saxophonist Marc Mommaas, trumpeter Ernie Hammes, bassist Jeroen Vierdag and drummer Chris "Buckshot" Strik depict subtleties of her response to the great American metropolis. From "NYCST", a tone poem about the anything-can-happen experience of late night "subway tangos" to "Maria's Request," a bass-piano-flute trio of exquisitely tender intimacy, Amina's pieces strike a perfect tone, employing genuinely beautiful harmonizations, to capture fleeting thoughts that accompany those precious moments when the puzzling jostle of daily existence comes into unexpected but deeply satisfying sync.

Some of the ideas and images that prompt Amina's writing are conceptual — such as her vision in "Another Side of the Ocean" of the earth from high above, with points marking where she's been and where she's landed. Other inspirations are as tangible as the "Sneaky Seagulls" darting around the bench she and Bart share at the beach, awaiting a chance to steal their picnic lunches. Some are Zen-like koans co-joining elements without obvious connection but with inexplicable affinity, like "Shut Eyes, Sea Waves," a title Amina says seems like a line of haiku, appropriate though not explicit or logical. Some of the songs she identifies with something personal: "Leila," for instance, is the name of her grandmother, the director of a medical institute and a woman whose personality encompassed both the impish and the stern. "Isabelle" is Jeroen's ladyfriend, as feminine and sweet,

according to Amina, as its melody. Maria of "Maria's Request" is the best friend who asked Amina for a track featuring piano and flute (here, bass flute) alone.

"On The Go" is about the peripatetic schedule Amina and Bart keep, always rushing to catch planes heading for somewhere, seldom in one place, even their residence, more than a month. "Make It Happen" refers, of course, to the just-do-it-imperative that challenges anyone approaching the Big Apple wanting to take a bite. Amina chose "Twelve" as the name for this album since the number has specific resonance: her twelfth album, with 12 songs, December her birth month and the tune's meter being 12/8. She considers "New Birth" one of her relatively straight-ahead songs, but notes that an audience member approached her after hearing it, kvelling about its dew-like sparkle. "Morning Pace" is about the luxurious security of awakening on a Sunday with little to do except exactly what one wants to.

Much of the sparkle and also substance of Twelve comes from Amina's piano playing. Her touch is wonderfully unforced, graceful and articulate, unhurried and sure. She doesn't go out of her way to bedazzle with technical display, though it is difficult to play as she does, making crisp, light finger-dancing seem easy. Bart Platteau is heard throughout Twelve as a master flutist, though he is modest of demeanor, too, playing always for the remarkably rich yet transparent blend that he, Marc Mommaas and Ernie Hammes affect. All three are compelling soloists – Hammes has a splendid moment in "Another Side of the Ocean" when "My Favorite Things" seems right to quote; Mommaas is convincingly puckish on soprano evoking "Sneaky Seagulls" and forthright on tenor about what's required to win a place on the scene in "Make It Happen."

Amina has high regard for her bassist's acute ear and taste, mentioning that though Jeroen Vierdag does not compose, he should, having an unerring ability to hone in on seemingly small but decisive song elements that can bear adjustment. Chris Strik is the Sextet's best-kept secret – he, too, is unerring in choice of tempi, deployment of accents, ability to propel and has great taste regarding dynamics. For the Amina Figarova Sextet's front line to blend in full glory, with Amina's piano wafting through and the rhythm team acting as one even through tricky episodes and complicated beats, means that all the ensemble members must listen closely to each other. Which, happily, they do.

"It's always been difficult to keep the members of a jazz band together," Amina realizes. "It takes strength, stubbornness and sacrifice, some of which is financial. I'm very lucky to have this ensemble ready for whatever I put before them, because they understand my music, they are loyal and they each give what they do 100 percent."

The value of sustaining such a seasoned and sensitive sextet, for composer-bandleader and listener alike, becomes obvious when music of such intricacy and refinement as Amina Figarova's is heard. We don't hear it as intricate or refined, we hear it as heartening, stimulating, resolute, inspiring and warm. We know it's hard to accomplish what this band does – as it's hard to live in New York, and hard to make jazz or any other form of creative music, dance and art anywhere. Firmly grounded, the Amina Figarova Sextet will keep moving, growing, evolving, engaging with listeners who are moved, perhaps, to eagerly anticipate Thirteen.



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- 5:15 – 6:00 Guest Artist Clinic Dick Oatts & Joe Magnarelli – free
- 8:00 Featured concert - \$15 / \$5

Dick Oatts, saxophone & Joe Magnarelli, trumpet

Jim Connerley, *piano* Chris Fitzgerald, *bass*
Jason Tiemann, *drums*

Jazz Ensemble I – John La Barbera, *director*
(for Jazz Ensemble personnel, see page 52)

Dick Oatts and Joe Magnarelli are sponsored by: Dr. Kenneth Beilman

Dick Oatts

Born and raised in the state of Iowa, Dick Oatts was brought up in a musical family. He was introduced to the saxophone by his father Jack Oatts, a respected jazz educator and saxophonist. After high school, Dick attended Drake University and in 1972 he began his professional career in Minneapolis/St. Paul.

It was 1977 when Oatts decided to move to New York City. He then became a member of the Thad Jones - Mel Lewis Orchestra. Since then he has recorded and toured with small groups such as Red Rodney, Eddie Gomez, Vic Juric, Bob Brookmeyer, Mel Lewis, Dom Salvador, Jerry Bergonzi, Flim & the BB's, Fred Hersch, Dave Berkman, Soren Moller, Terell Stafford, Jon Faddis, Lalo Schiffrin, and Ray Mantilla.

His big band and larger group experience include performances with the Vanguard Jazz Orchestra, Mel Lewis, Carnegie Hall Jazz Band, Lester Bowie, Joe Lovano, Sam Jones-Tom Harrell, Paquito D'Rivera, Jim McNeely, Tito Puente, Kenny Wheeler, and Gunther Schuller. Oatts has also been featured with the Stockholm Jazz Orchestra, Danish Radio Big Band, Norboton Jazz Orchestra, Metropole Orchestra, and the UMO Big Band in Helsinki. He has accompanied such vocalists as Joe Williams, Sarah Vaughn, Ella Fitzgerald, Neene Freelon, Mel Torme, and Milton Nascimento. He has recorded solos for pop artists Luther Vandross, James Taylor, and Everything But the Girl.

Oatts is now a Steeplechase recording artist and has six Cd's released as a leader. (All of Three, Standard Issue, Simone's Dance, Standard Issue vol. 2, South Paw, Gratitude). He also has a CD out on the RED label with bassist Dave Santoro entitled Meru. Dick has 3 CDs as a leader on the DMP label with pianist and a co-leader Garry Dial.

For 30 years, Mr. Oatts has appeared at college jazz festivals as a soloist and clinician throughout the United States, Europe, Asia, Canada, South America, and the Middle East. Oatts is a professor of Jazz Studies at the Boyer School of Music at Temple University and has been an artist-in-residence at the Amsterdam Conservatory since 1997.

Joe Magnarelli

Syracuse native Joe Magnarelli moved to New York City in 1986 and soon became a regular participant on the Manhattan-and-beyond jazz scene. From 1987, he toured and recorded with Lionel Hampton and Brother Jack McDuff.

In 1990, Joe was a semifinalist at the Thelonious Monk International Trumpet Competition in Washington, D.C. That decade also found him performing and recording with the Toshiko Akiyoshi Jazz Orchestra, Harry Connick, Jr., the Hard Bop Quintet, the Glenn Miller Orchestra, and Grant Stewart. He also performed with Jon Hendricks, the Carnegie Hall Jazz Orchestra, Ben Wolfe, and many others. Since 1996, Joe has performed as a frequent substitute member of the Vanguard Orchestra.

Joe made his debut as a leader with 1994's "Why Not" (Criss Cross). He's followed that excellent album with three others, all on Criss Cross: "Always There"

(1997), "Mr. Mags" (2000), and "Hoop Dreams" (2005). He also made two albums co-leading a sextet with the legendary Philadelphia trumpeter John Swana: "Philly-New York Junction" (1998), and "New York-Philly Junction" (2003).

In 2003-2006, Mags performed with the great Latin jazz conguero Ray Barretto's New Sextet. Joe recorded on Ray's "Time Was, Time Is" (O+ Music), which was nominated for a Grammy.

Other artists and ensembles Joe has performed with include the Louis Hayes Quintet, the Marty Sheller Nonet, the Maria Schneider Jazz Orchestra, Dado Maroni, Rosemary Clooney, the Tom Harrell Big Band, Spike Wilner's Planet Jazz, Harry Whitaker, Junior Mance, John Pizzarelli, Mark Sherman, Jane Monheit, and Don Sebesky.

Joe is also a teacher. He is currently an adjunct professor of music at the New School for Social Research in New York, and New Jersey City University in Jersey City, New Jersey. He also conducts clinics and master classes around the world, sharing his musical experience and his knowledge from his past teachers. These teachers have included Jack Palmer, Sal Amico, Tommy Turrentine, James Moody, Garry Dial, Arnold Jacobs, and William Vachiano.

Mags, as he is known, first played music at age 12, starting with guitar and trumpet lessons. He also picked out songs on the piano by ear.

Joe's early performance experience, from elementary through high school, came via playing the trumpet and guitar in church. Later, while attending Onondaga Community College in Syracuse, he was the pianist and choir director at the Central Baptist Church there.

In 1986, Joe received a bachelor's degree in liberal arts from the State University of New York in Fredonia, and that year, he moved to New York City to pursue a career in music.

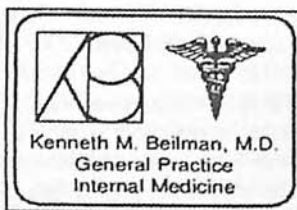


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JAZZ FEST - Guest Artist Concert
Zach Brock, violin
Aaron Goldberg, piano

Sunday, February 24, 2013
Bird Recital Hall

3:00

Featured concert - \$15 / \$5

Zach Brock, *violin*
Aaron Goldberg, *piano*

Zach Brock & Aaron Goldberg are sponsored by:
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Zach Brock

2012 brought great things for the Brooklyn resident. After performing at the Sundance Film Festival in January, he returned to New York City to record for Criss Cross Jazz. In the spring, Zach began a new collaboration with pianist Phil Markowitz as they toured in Italy and in the U.S. In late June, Zach and his trio, The Magic Number, traveled to The Solomon Islands as artist envoys for the U.S. Department of State followed by a tour in Germany with vocalist and pianist Stephanie Nilles. Returning state side, Zach recorded with Wycliffe Gordon for Gordon's Criss Cross release, a collection of blues and ballads by Ellington and Strayhorn. Recent performances in Chicago prompted Neil Tesser of the *Chicago Examiner* to state that Zach is "...the pre-eminent improvising violinist of his generation."

Born in Lexington, Kentucky, Zach grew up in a family of musicians and was performing publicly by the age of six. He became serious about jazz while in high school and moved to Chicago to continue his classical studies with the ulterior motive of participating in the city's jazz scene. As a sophomore in college at Northwestern University, Brock was in a serious car accident that sidelined him for three years. By the time he was able to finish his degree, Zach had already launched headlong into his professional career.

In 2005 The Coffee Achievers, Brock's first quartet, made their Carnegie Hall debut at the invitation of trumpeter and composer Dave Douglas. Six months later

they played at the Ouro Preto Jazz Festival in Brazil. Zach relocated to New York and the second chapter of his early career began.

Zach tours and records with a diverse roster of artists and has performed with Stanley Clarke, Wycliffe Gordon, Snarky Puppy, Stephanie Nilles, Patricia Barber and Matt Ulery. Zach's previous release, *The Magic Number*, with his long-standing trio, bassist Matt Wighton and drummer Fred Kennedy, features originals and standards with a Bad Plus-like attitude.

Zach Brock's first release on the European label Criss Cross Jazz features top-rank musicians Aaron Goldberg on piano, Matt Penman on bass and Eric Harland on drums. *Almost Never Was* has the distinction of being the first record date by a violinist for the venerable label. It features Zach's signature approach to a new jazz language for the violin, three original compositions and musical inspirations as varied as Jimi Hendrix, Leslie Feist and Joe Henderson.

Heralded this fall by the *Chicago Tribune* as the next major jazz violinist and by *Downbeat Magazine* as a Rising Star in the violin category 2005-2012, Zach is a virtuosic and emotive leader whose every phrase argues for the instrument's value in 21st century jazz.

Aaron Goldberg

Aaron Goldberg is a pianist and composer performing at the vanguard of jazz music. In addition to heading his trio, Aaron has spent the last 12 years touring with many of the most brilliant voices in jazz--Joshua Redman, Wynton Marsalis, Betty Carter, Nicholas Payton, Al Foster, Stefon Harris, Kurt Rosenwinkel, Madeleine Peyroux and the Lincoln Center Jazz Orchestra among others.

Aaron was born in Boston and got hooked on jazz in high school by Bob Sini-cope and Jerry Bergonzi, two master educators. He spent a year at the New School for Jazz and Contemporary Music before graduating magna cum laude from Harvard College in 1996 with a degree in History and Science and a concentration in Mind, Brain and Behavior. On weekends he held a long-time residence at Wally's Cafe in Boston, and the fall after graduation he moved to Brooklyn.

He began performing with a cross-generational array of legends and peers--including Tom Harrell, Freddie Hubbard, Mark Turner, Greg Tardy--in addition to working with his own trio. In 1998 he joined the quartet of Joshua Redman, with whom he toured for 4 years and recorded two albums. Along with Aaron's 4 albums as a leader and 4 more as a co-leader of the OAM Trio, Aaron has recorded over 60 cds with a diverse spectrum of artists.

In 2004 and 2008, Aaron produced and performed in Jazz for America's Future and Jazz for Obama, historic fundraising concerts for Sen. John Kerry and President Barack Obama respectively. He is the co-arranger/composer (with John Ellis) of the Baby Loves Jazz series of books and cds, as well as the musical director of All Souls at Sundown, a jazz and poetry series in NYC. He is also a member of the instrumental faculty at the New School for Jazz and Contemporary Music and a clinician at conservatories and universities around the world.

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Amina Figarova Sextet

Friday, February 22 • 8:00 pm • Comstock Hall

Dick Oatts, saxophone & Joe Magnarelli, trumpet

Saturday, February 23 • 8:00 pm • Comstock Hall

Zach Brock, violin & Aaron Goldberg, piano

Sunday, February 24 • 3:00 pm • Bird Hall

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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests Amina Figarova, Dick Oatts, Joe Magnarelli, Zach Brock and Aaron Goldberg.

The appearance and residency of Amina Figarova at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2013.



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Ansyn Banks, Assistant Professor - Trumpet

Jim Connerley, Lecturer - Piano

Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

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Lourenco Vasconcellos – Diego Lyra
José Oreta – Ben Hogan

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Lourenço Vasconcellos, drums

TRUMPETS

Nick DeJarlis
Nick Kaizer
Joseph Thieman
Trevor Webb

Table of Contents

Amina Figarova Sextet	32	Jack Fry's	5
Amish Hills	11	Jamey Aebersold Jazz	<i>Inside Back</i>
BC Plumbing	25	Jazz Ensemble Personnel	3
Connie Karem Albrecht	7	Martin Kasdan	4 & 9
BankingQuestions.com	<i>Back Cover</i>	Keith's Hardware	44
Dr. Kenneth Beilman	41	Ken Towery AutoCare	13
Big Rock Jazz Fest	6	Louisville Jazz Society	36
BJS Enterprises	40	Louisville Public Media	35
Zach Brock & Aaron Goldberg	42	Louisville Urban League	14
Carmichael's Bookstore	20	Magnetic Tape Center	20
Clifton Center	23	Mel Owen Music	29
Clifton's Pizza	19	Meme-Tech	26
Crowne Plaza	15	Miles Ahead Music	21
Christopher Doane, Dean	2	Music Go Round	10
Don Wilson Music	45	Dick Oatts & Joe Magnarelli	38
Doo Wop Shop	18	Old Town Liquors	12
Dennis Dougherty	27	Quality Inn & Suites	47
Downbeat	<i>Inside Front</i>	The Rudyard Kipling	46
Duke's Place	37	Sodexo	22
Eyedia	9	Sponsors	1
Faculty Listing	3	Steilberg String Instruments	48
First Commonwealth	44	TNT Productions	16
The Fish House	46	Tyler Park Jazz Festival	24
Friends of the School of Music	37	Varanese	14
Gist Piano Center	30	Vintage Piano Works	17
Gray's Bookstore	31	Vision Works	8
Guitar Emporium	7	Yamaha Musical Instruments	28

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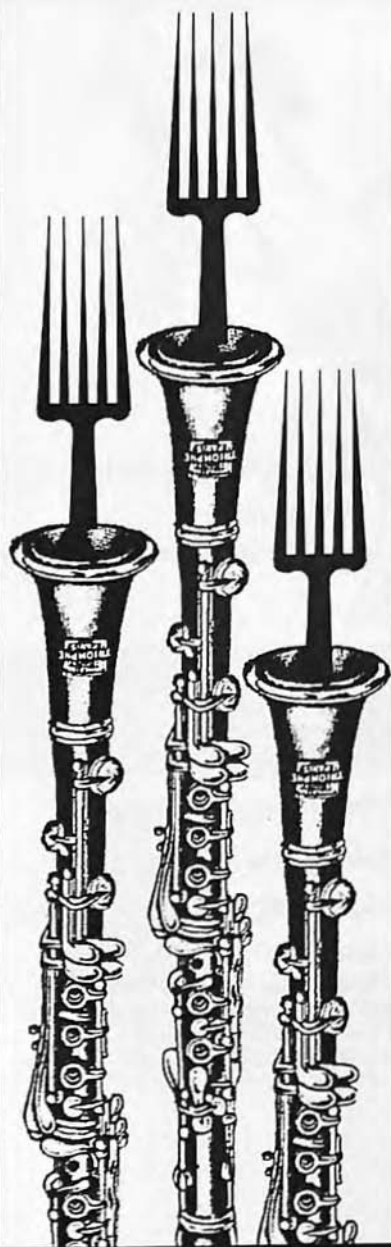
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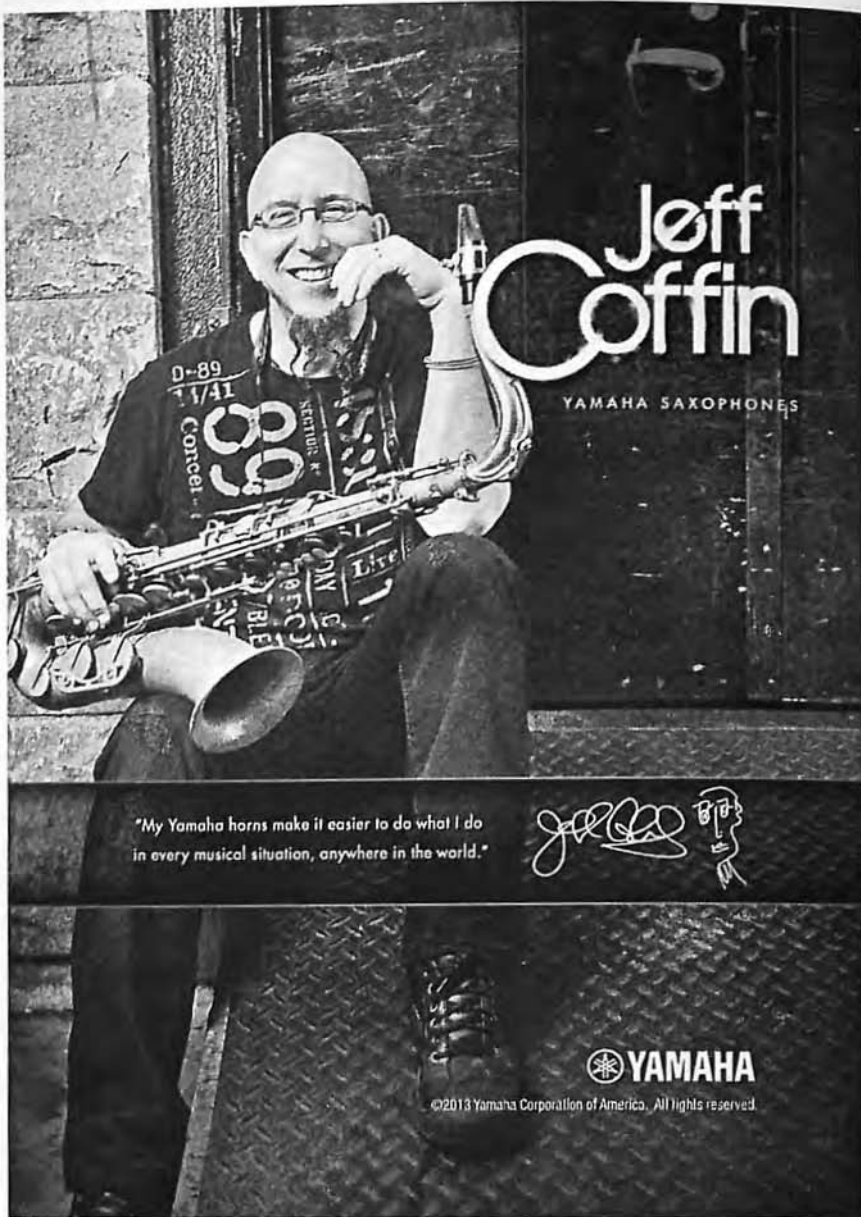
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For Wind Players Ansyn Banks, brass
- 12:30 – 2:00 Improvisation Clinic with Jamey Aebersold – free
- 1:10 – 5:00 School Group Performances – free
- 5:00 – 5:15 Performance by UofL Jazz Faculty – free
- 5:15 – 6:00 Guest Artist Clinic with Amina Figarova – free
- 8:00 Featured concert - \$15 / \$5

Amina Figarova Sextet

Amina Figarova, *piano* Bart Platteau, *flutes*
Ernie Hammes, *trumpet* Marc Mommaas, *tenor sax*
Jeroen Vierdag, *bass* Chris "Buckshot" Strik, *drums*

Ms. Figarova's appearance is made possible by:
Visiting Jazz Artist Endowed Chair and BankingQuestions.com

The appearance of our guest artist was made possible by proceeds from the Visiting Jazz Artist Endowed Chair, a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

Amina Figarova

Composer and pianist Amina Figarova's 12th album, titled *Twelve* - her debut release on the renowned independent German label *In + Out* - celebrates jazz as an international music and New York City as a locale where jazz gypsies may feel most at home. A suite of songs for sextet Figarova wrote swiftly in 2011 after moving with her husband and musical partner, flutist Bart Platteau, to Forest Hills, Queens from their longtime European base. *Twelve* is suffused with the heightened expectations, sense of adventure and fresh perceptions that voluntary emigrés enjoy, as well as the confidence, creative energies and nuanced fulfillment that artists gain from being in the right place at the right time.

Amina was born and raised in Baku, Azerbaijan, Bart is from Belgium, and together they are citizens of the world. They've toured extensively, developing a tight-knit ensemble that, despite inevitable personnel changes, has attained a distinctive and inimitable voice by concentrating on all-original repertoire for almost 18 years. During that period, Figarova and Platteau have lived in Rotterdam, which they found to be a comfortable if not overly challenging launching pad for their careers. Having collaborated with musicians residing in both the U.S. and Europe and having built up a circuit of welcoming venues by taking it one gig at a time, the Amina Figarova Sextet has triumphed at the main stage of the Newport Jazz Festival, been invited repeatedly to New Orleans Jazz and Heritage Festival, won critical and audience acclaim in Chicago, Detroit, Paris, Amsterdam — and of course New York. In 2010 they decided to make the daring, big move to the States, and having arrived, they couldn't be happier.

"I feel so in balance," says Amina. "Every little thing makes more sense." Her awareness of life in focus is evident throughout *Twelve*, as her themes and backing arrangements for the complementary yet highly personalized extrapolations of Bart and also tenor/soprano saxophonist Marc Mommaas, trumpeter Ernie Hammes, bassist Jeroen Vierdag and drummer Chris "Buckshot" Strik depict subtleties of her response to the great American metropolis. From "NYCST", a tone poem about the anything-can-happen experience of late night "subway tangos" to "Maria's Request," a bass-piano-flute trio of exquisitely tender intimacy, Amina's pieces strike a perfect tone, employing genuinely beautiful harmonizations, to capture fleeting thoughts that accompany those precious moments when the puzzling jostle of daily existence comes into unexpected but deeply satisfying sync.

Some of the ideas and images that prompt Amina's writing are conceptual — such as her vision in "Another Side of the Ocean" of the earth from high above, with points marking where she's been and where she's landed. Other inspirations are as tangible as the "Sneaky Seagulls" darting around the bench she and Bart share at the beach, awaiting a chance to steal their picnic lunches. Some are Zen-like koans co-joining elements without obvious connection but with inexplicable affinity, like "Shut Eyes, Sea Waves," a title Amina says seems like a line of haiku, appropriate though not explicit or logical. Some of the songs she identifies with something personal: "Leila," for instance, is the name of her grandmother, the director of a medical institute and a woman whose personality encompassed both the impish and the stern. "Isabelle" is Jeroen's ladyfriend, as feminine and sweet,

according to Amina, as its melody. Maria of "Maria's Request" is the best friend who asked Amina for a track featuring piano and flute (here, bass flute) alone.

"On The Go" is about the peripatetic schedule Amina and Bart keep, always rushing to catch planes heading for somewhere, seldom in one place, even their residence, more than a month. "Make It Happen" refers, of course, to the just-do-it-imperative that challenges anyone approaching the Big Apple wanting to take a bite. Amina chose "Twelve" as the name for this album since the number has specific resonance: her twelfth album, with 12 songs, December her birth month and the tune's meter being 12/8. She considers "New Birth" one of her relatively straight-ahead songs, but notes that an audience member approached her after hearing it, kvelling about its dew-like sparkle. "Morning Pace" is about the luxurious security of awakening on a Sunday with little to do except exactly what one wants to.

Much of the sparkle and also substance of Twelve comes from Amina's piano playing. Her touch is wonderfully unforced, graceful and articulate, unhurried and sure. She doesn't go out of her way to bedazzle with technical display, though it is difficult to play as she does, making crisp, light finger-dancing seem easy. Bart Platteau is heard throughout Twelve as a master flutist, though he is modest of demeanor, too, playing always for the remarkably rich yet transparent blend that he, Marc Mommaas and Ernie Hammes affect. All three are compelling soloists – Hammes has a splendid moment in "Another Side of the Ocean" when "My Favorite Things" seems right to quote; Mommaas is convincingly puckish on soprano evoking "Sneaky Seagulls" and forthright on tenor about what's required to win a place on the scene in "Make It Happen."

Amina has high regard for her bassist's acute ear and taste, mentioning that though Jeroen Vierdag does not compose, he should, having an unerring ability to hone in on seemingly small but decisive song elements that can bear adjustment. Chris Strik is the Sextet's best-kept secret – he, too, is unerring in choice of tempi, deployment of accents, ability to propel and has great taste regarding dynamics. For the Amina Figarova Sextet's front line to blend in full glory, with Amina's piano wafting through and the rhythm team acting as one even through tricky episodes and complicated beats, means that all the ensemble members must listen closely to each other. Which, happily, they do.

"It's always been difficult to keep the members of a jazz band together," Amina realizes. "It takes strength, stubbornness and sacrifice, some of which is financial. I'm very lucky to have this ensemble ready for whatever I put before them, because they understand my music, they are loyal and they each give what they do 100 percent."

The value of sustaining such a seasoned and sensitive sextet, for composer-bandleader and listener alike, becomes obvious when music of such intricacy and refinement as Amina Figarova's is heard. We don't hear it as intricate or refined, we hear it as heartening, stimulating, resolute, inspiring and warm. We know it's hard to accomplish what this band does – as it's hard to live in New York, and hard to make jazz or any other form of creative music, dance and art anywhere. Firmly grounded, the Amina Figarova Sextet will keep moving, growing, evolving, engaging with listeners who are moved, perhaps, to eagerly anticipate Thirteen.



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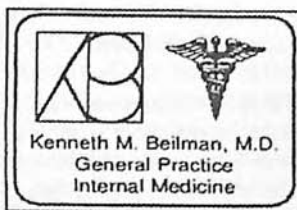


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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests Amina Figarova, Dick Oatts, Joe Magnarelli, Zach Brock and Aaron Goldberg.

The appearance and residency of Amina Figarova at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2013.



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Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

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Table of Contents

Amina Figarova Sextet	32	Jack Fry's	5
Amish Hills	11	Jamey Aebersold Jazz	<i>Inside Back</i>
BC Plumbing	25	Jazz Ensemble Personnel	3
Connie Karem Albrecht	7	Martin Kasdan	4 & 9
BankingQuestions.com	<i>Back Cover</i>	Keith's Hardware	44
Dr. Kenneth Beilman	41	Ken Towery AutoCare	13
Big Rock Jazz Fest	6	Louisville Jazz Society	36
BJS Enterprises	40	Louisville Public Media	35
Zach Brock & Aaron Goldberg	42	Louisville Urban League	14
Carmichael's Bookstore	20	Magnetic Tape Center	20
Clifton Center	23	Mel Owen Music	29
Clifton's Pizza	19	Meme-Tech	26
Crowne Plaza	15	Miles Ahead Music	21
Christopher Doane, Dean	2	Music Go Round	10
Don Wilson Music	45	Dick Oatts & Joe Magnarelli	38
Doo Wop Shop	18	Old Town Liquors	12
Dennis Dougherty	27	Quality Inn & Suites	47
Downbeat	<i>Inside Front</i>	The Rudyard Kipling	46
Duke's Place	37	Sodexo	22
Eyedia	9	Sponsors	1
Faculty Listing	3	Steilberg String Instruments	48
First Commonwealth	44	TNT Productions	16
The Fish House	46	Tyler Park Jazz Festival	24
Friends of the School of Music	37	Varanese	14
Gist Piano Center	30	Vintage Piano Works	17
Gray's Bookstore	31	Vision Works	8
Guitar Emporium	7	Yamaha Musical Instruments	28

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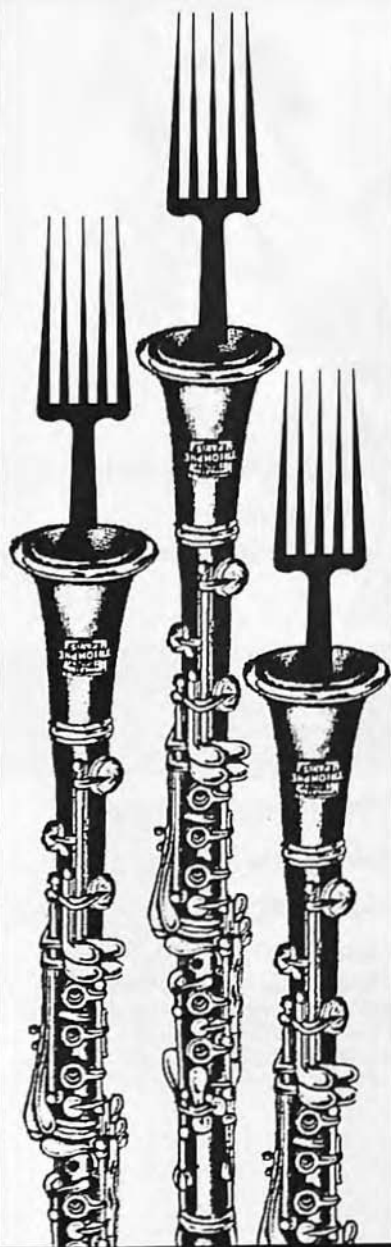
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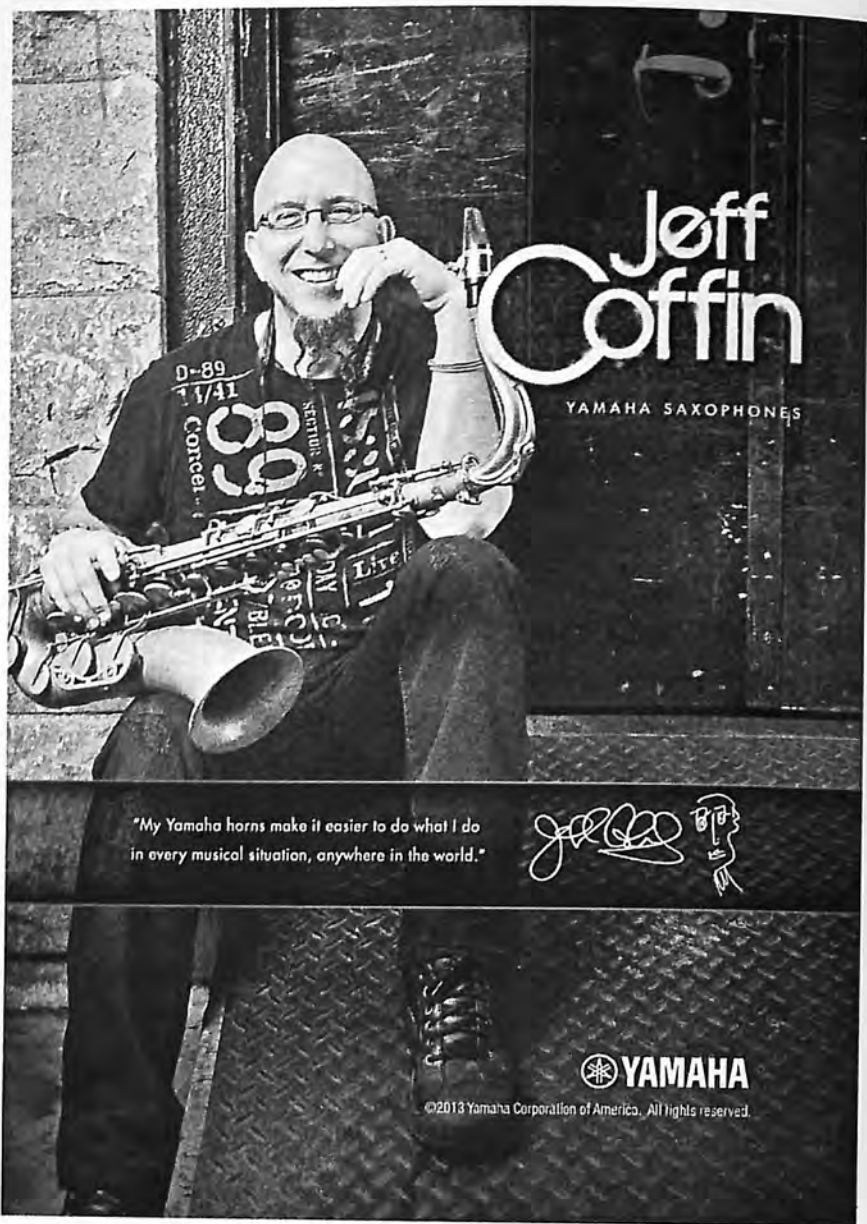
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JAZZ FEST – Guest Artists Concert
Dick Oatts, saxophone
Joe Magnarelli, trumpet

Saturday, February 23, 2013
Comstock Concert Hall

- 8:00 – 11:30 School Group Performances – free
- 11:30 – 12:30 Clinics by UofL Faculty – free
- Rhythm Section Techniques: Jim Connerley, piano
Craig Wagner, guitar
Chris Fitzgerald, bass
Jason Tiemann, drums
- Teaching Style & Articulation: Jerry Tolson
- Maximizing Rehearsal Time: John La Barbera
- Big Band Section Techniques: Mike Tracy, saxophone
For Wind Players Ansyn Banks, brass
- 12:30 – 2:00 Improvisation Clinic with Jamey Aebersold – free
- 1:10 – 5:00 School Group Performances – free
- 5:00 – 5:15 Performance by UofL Jazz Faculty – free
- 5:15 – 6:00 Guest Artist Clinic Dick Oatts & Joe Magnarelli – free
- 8:00 Featured concert - \$15 / \$5

Dick Oatts, saxophone & Joe Magnarelli, trumpet

Jim Connerley, *piano* Chris Fitzgerald, *bass*
Jason Tiemann, *drums*

Jazz Ensemble I – John La Barbera, *director*
(for Jazz Ensemble personnel, see page 52)

Dick Oatts and Joe Magnarelli are sponsored by: Dr. Kenneth Beilman

Dick Oatts

Born and raised in the state of Iowa, Dick Oatts was brought up in a musical family. He was introduced to the saxophone by his father Jack Oatts, a respected jazz educator and saxophonist. After high school, Dick attended Drake University and in 1972 he began his professional career in Minneapolis/St. Paul.

It was 1977 when Oatts decided to move to New York City. He then became a member of the Thad Jones - Mel Lewis Orchestra. Since then he has recorded and toured with small groups such as Red Rodney, Eddie Gomez, Vic Juric, Bob Brookmeyer, Mel Lewis, Dom Salvador, Jerry Bergonzi, Flim & the BB's, Fred Hersch, Dave Berkman, Soren Moller, Terrell Stafford, Jon Faddis, Lalo Schiffrin, and Ray Mantilla.

His big band and larger group experience include performances with the Vanguard Jazz Orchestra, Mel Lewis, Carnegie Hall Jazz Band, Lester Bowie, Joe Lovano, Sam Jones-Tom Harrell, Paquito D'Rivera, Jim McNeely, Tito Puente, Kenny Wheeler, and Gunther Schuller. Oatts has also been featured with the Stockholm Jazz Orchestra, Danish Radio Big Band, Norboton Jazz Orchestra, Metropole Orchestra, and the UMO Big Band in Helsinki. He has accompanied such vocalists as Joe Williams, Sarah Vaughn, Ella Fitzgerald, Neene Freelon, Mel Torme, and Milton Nascimento. He has recorded solos for pop artists Luther Vandross, James Taylor, and Everything But the Girl.

Oatts is now a Steeplechase recording artist and has six Cd's released as a leader. (All of Three, Standard Issue, Simone's Dance, Standard Issue vol. 2, South Paw, Gratitude). He also has a CD out on the RED label with bassist Dave Santoro entitled Meru. Dick has 3 CDs as a leader on the DMP label with pianist and a co-leader Garry Dial.

For 30 years, Mr. Oatts has appeared at college jazz festivals as a soloist and clinician throughout the United States, Europe, Asia, Canada, South America, and the Middle East. Oatts is a professor of Jazz Studies at the Boyer School of Music at Temple University and has been an artist-in-residence at the Amsterdam Conservatory since 1997.

Joe Magnarelli

Syracuse native Joe Magnarelli moved to New York City in 1986 and soon became a regular participant on the Manhattan-and-beyond jazz scene. From 1987, he toured and recorded with Lionel Hampton and Brother Jack McDuff.

In 1990, Joe was a semifinalist at the Thelonious Monk International Trumpet Competition in Washington, D.C. That decade also found him performing and recording with the Toshiko Akiyoshi Jazz Orchestra, Harry Connick, Jr., the Hard Bop Quintet, the Glenn Miller Orchestra, and Grant Stewart. He also performed with Jon Hendricks, the Carnegie Hall Jazz Orchestra, Ben Wolfe, and many others. Since 1996, Joe has performed as a frequent substitute member of the Vanguard Orchestra.

Joe made his debut as a leader with 1994's "Why Not" (Criss Cross). He's followed that excellent album with three others, all on Criss Cross: "Always There"

(1997), "Mr. Mags" (2000), and "Hoop Dreams" (2005). He also made two albums co-leading a sextet with the legendary Philadelphia trumpeter John Swana: "Philly-New York Junction" (1998), and "New York-Philly Junction" (2003).

In 2003-2006, Mags performed with the great Latin jazz conguero Ray Barretto's New Sextet. Joe recorded on Ray's "Time Was, Time Is" (O+ Music), which was nominated for a Grammy.

Other artists and ensembles Joe has performed with include the Louis Hayes Quintet, the Marty Sheller Nonet, the Maria Schneider Jazz Orchestra, Dado Maroni, Rosemary Clooney, the Tom Harrell Big Band, Spike Wilner's Planet Jazz, Harry Whitaker, Junior Mance, John Pizzarelli, Mark Sherman, Jane Monheit, and Don Sebesky.

Joe is also a teacher. He is currently an adjunct professor of music at the New School for Social Research in New York, and New Jersey City University in Jersey City, New Jersey. He also conducts clinics and master classes around the world, sharing his musical experience and his knowledge from his past teachers. These teachers have included Jack Palmer, Sal Amico, Tommy Turrentine, James Moody, Garry Dial, Arnold Jacobs, and William Vachiano.

Mags, as he is known, first played music at age 12, starting with guitar and trumpet lessons. He also picked out songs on the piano by ear.

Joe's early performance experience, from elementary through high school, came via playing the trumpet and guitar in church. Later, while attending Onondaga Community College in Syracuse, he was the pianist and choir director at the Central Baptist Church there.

In 1986, Joe received a bachelor's degree in liberal arts from the State University of New York in Fredonia, and that year, he moved to New York City to pursue a career in music.

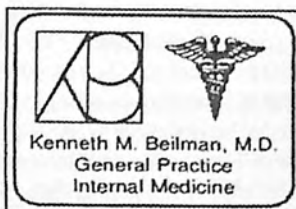


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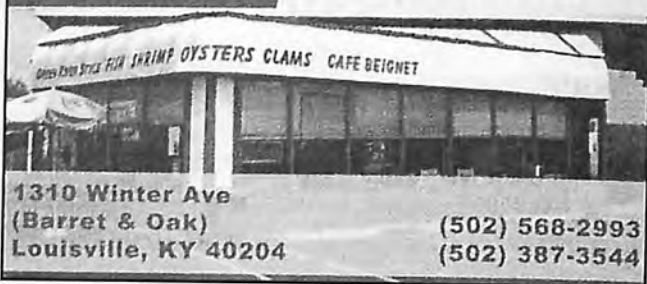
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Saturday, February 23 • 8:00 pm • Comstock Hall

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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests Amina Figarova, Dick Oatts, Joe Magnarelli, Zach Brock and Aaron Goldberg.

The appearance and residency of Amina Figarova at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2013.



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Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
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Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

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Lourenco Vasconcellos – Diego Lyra
José Oreta – Ben Hogan

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Kendall Carter, piano
Jonathan Gardner, bass
Lourenço Vasconcellos, drums

Table of Contents

Amina Figarova Sextet	32	Jack Fry's	5
Amish Hills	11	Jamey Aebersold Jazz	<i>Inside Back</i>
BC Plumbing	25	Jazz Ensemble Personnel	3
Connie Karem Albrecht	7	Martin Kasdan	4 & 9
BankingQuestions.com	<i>Back Cover</i>	Keith's Hardware	44
Dr. Kenneth Beilman	41	Ken Towery AutoCare	13
Big Rock Jazz Fest	6	Louisville Jazz Society	36
BJS Enterprises	40	Louisville Public Media	35
Zach Brock & Aaron Goldberg	42	Louisville Urban League	14
Carmichael's Bookstore	20	Magnetic Tape Center	20
Clifton Center	23	Mel Owen Music	29
Clifton's Pizza	19	Meme-Tech	26
Crowne Plaza	15	Miles Ahead Music	21
Christopher Doane, Dean	2	Music Go Round	10
Don Wilson Music	45	Dick Oatts & Joe Magnarelli	38
Doo Wop Shop	18	Old Town Liquors	12
Dennis Dougherty	27	Quality Inn & Suites	47
Downbeat	<i>Inside Front</i>	The Rudyard Kipling	46
Duke's Place	37	Sodexo	22
Eyedia	9	Sponsors	1
Faculty Listing	3	Steilberg String Instruments	48
First Commonwealth	44	TNT Productions	16
The Fish House	46	Tyler Park Jazz Festival	24
Friends of the School of Music	37	Varanese	14
Gist Piano Center	30	Vintage Piano Works	17
Gray's Bookstore	31	Vision Works	8
Guitar Emporium	7	Yamaha Musical Instruments	28

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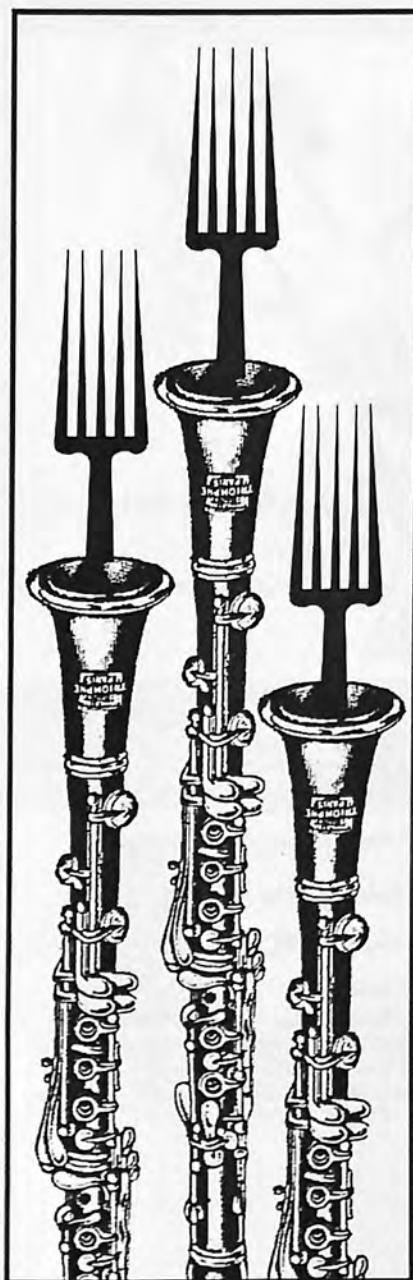
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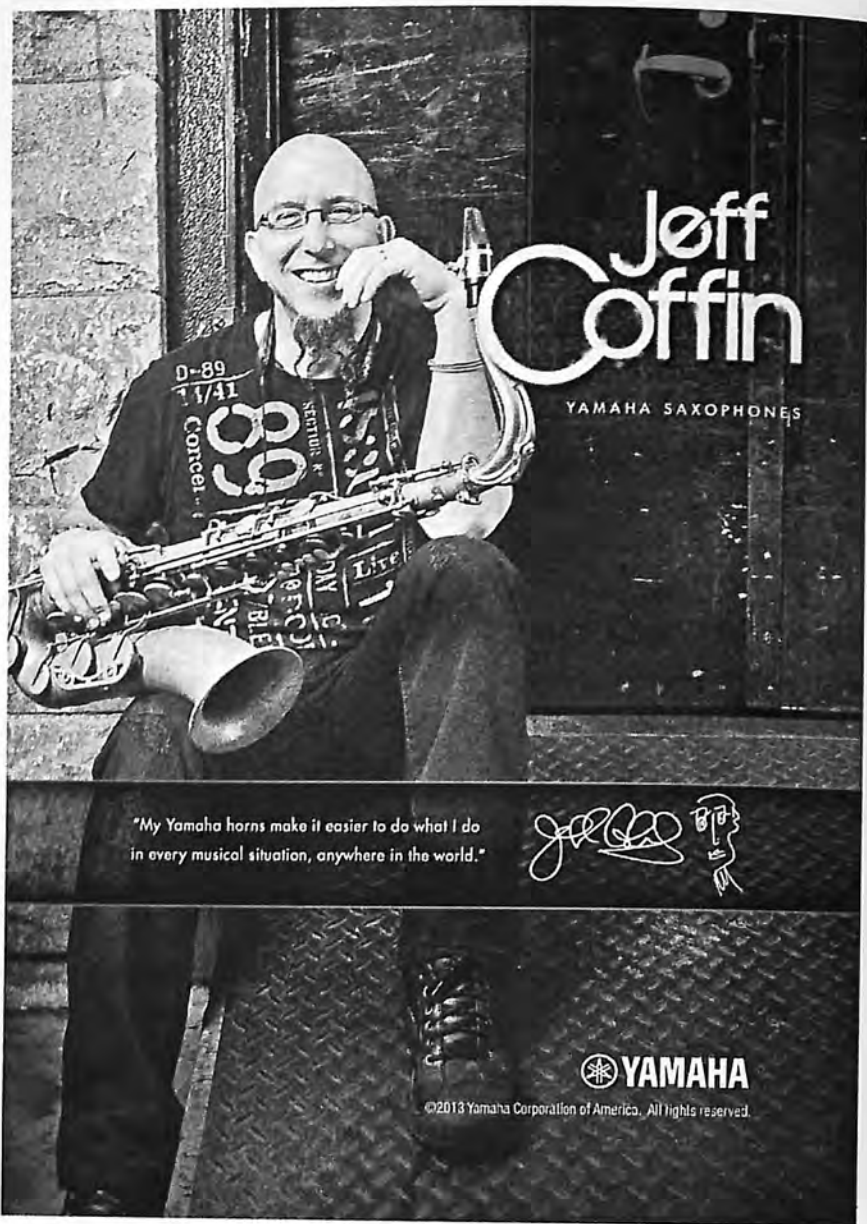
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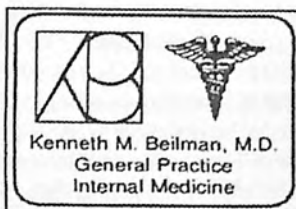


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Zach Brock, violin
Aaron Goldberg, piano

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Zach Brock, *violin*
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Zach Brock

2012 brought great things for the Brooklyn resident. After performing at the Sundance Film Festival in January, he returned to New York City to record for Criss Cross Jazz. In the spring, Zach began a new collaboration with pianist Phil Markowitz as they toured in Italy and in the U.S. In late June, Zach and his trio, The Magic Number, traveled to The Solomon Islands as artist envoys for the U.S. Department of State followed by a tour in Germany with vocalist and pianist Stephanie Nilles. Returning state side, Zach recorded with Wycliffe Gordon for Gordon's Criss Cross release, a collection of blues and ballads by Ellington and Strayhorn. Recent performances in Chicago prompted Neil Tesser of the *Chicago Examiner* to state that Zach is "...the pre-eminent improvising violinist of his generation."

Born in Lexington, Kentucky, Zach grew up in a family of musicians and was performing publicly by the age of six. He became serious about jazz while in high school and moved to Chicago to continue his classical studies with the ulterior motive of participating in the city's jazz scene. As a sophomore in college at Northwestern University, Brock was in a serious car accident that sidelined him for three years. By the time he was able to finish his degree, Zach had already launched headlong into his professional career.

In 2005 The Coffee Achievers, Brock's first quartet, made their Carnegie Hall debut at the invitation of trumpeter and composer Dave Douglas. Six months later

they played at the Ouro Preto Jazz Festival in Brazil. Zach relocated to New York and the second chapter of his early career began.

Zach tours and records with a diverse roster of artists and has performed with Stanley Clarke, Wycliffe Gordon, Snarky Puppy, Stephanie Nilles, Patricia Barber and Matt Ulery. Zach's previous release, *The Magic Number*, with his long-standing trio, bassist Matt Wigton and drummer Fred Kennedy, features originals and standards with a Bad Plus-like attitude.

Zach Brock's first release on the European label Criss Cross Jazz features top-rank musicians Aaron Goldberg on piano, Matt Penman on bass and Eric Harland on drums. *Almost Never Was* has the distinction of being the first record date by a violinist for the venerable label. It features Zach's signature approach to a new jazz language for the violin, three original compositions and musical inspirations as varied as Jimi Hendrix, Leslie Feist and Joe Henderson.

Heralded this fall by the *Chicago Tribune* as the next major jazz violinist and by *Downbeat Magazine* as a Rising Star in the violin category 2005-2012, Zach is a virtuosic and emotive leader whose every phrase argues for the instrument's value in 21st century jazz.

Aaron Goldberg

Aaron Goldberg is a pianist and composer performing at the vanguard of jazz music. In addition to heading his trio, Aaron has spent the last 12 years touring with many of the most brilliant voices in jazz--Joshua Redman, Wynton Marsalis, Betty Carter, Nicholas Payton, Al Foster, Stefon Harris, Kurt Rosenwinkel, Madeleine Peyroux and the Lincoln Center Jazz Orchestra among others.

Aaron was born in Boston and got hooked on jazz in high school by Bob Sini-
crope and Jerry Bergonzi, two master educators. He spent a year at the New School for Jazz and Contemporary Music before graduating magna cum laude from Harvard College in 1996 with a degree in History and Science and a concentration in Mind, Brain and Behavior. On weekends he held a long-time residence at Wally's Cafe in Boston, and the fall after graduation he moved to Brooklyn.

He began performing with a cross-generational array of legends and peers--including Tom Harrell, Freddie Hubbard, Mark Turner, Greg Tardy--in addition to working with his own trio. In 1998 he joined the quartet of Joshua Redman, with whom he toured for 4 years and recorded two albums. Along with Aaron's 4 albums as a leader and 4 more as a co-leader of the OAM Trio, Aaron has recorded over 60 cds with a diverse spectrum of artists.

In 2004 and 2008, Aaron produced and performed in Jazz for America's Future and Jazz for Obama, historic fundraising concerts for Sen. John Kerry and President Barack Obama respectively. He is the co-arranger/composer (with John Ellis) of the Baby Loves Jazz series of books and cds, as well as the musical director of All Souls at Sundown, a jazz and poetry series in NYC. He is also a member of the instrumental faculty at the New School for Jazz and Contemporary Music and a clinician at conservatories and universities around the world.

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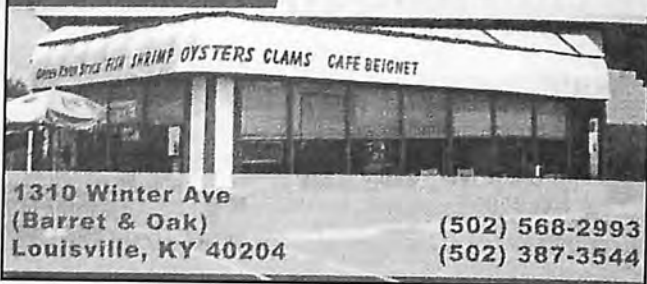
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October 14, 2012
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November 11, 2012
3:00 p.m.

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February 24, 2013
3:00 p.m.

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April 7, 2013
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GERMANY

Sunday, October 14, 2012

Cathy Meng Robinson, *violin* Keith Robinson, *cello*

Dror Biran, *piano*

PROGRAM

Piano Trio Op. 1, No. 3 in C Minor

Ludwig van Beethoven

(1770-1827)

I. Allegro con brio

II. Andante cantabile con variazioni

III. Menuetto. Quasi Allegro

IV. Finale. Prestissimo

Passacaglia Duo for Violin & Cello in G

G. F. Handel & J. Halvorsen

(1685-1759)(1864-1935)

INTERMISSION

Piano Trio Op. 66, No. 2 in C Minor

Felix Mendelssohn

(1809-1847)

I. Allegro energico e con fuoco

II. Andante espressivo

III. Scherzo: Molto allegro quasi presto

IV. Finale: Allegro appassionato

FRANCE

Sunday, November 11, 2012

Brittany MacWilliams, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata in G Minor

Claude Debussy

I. Allegro vivo

(1862-1918)

II. Intermède: Fantasque et léger

III. Finale: Très animé

Violin Sonata in G

Maurice Ravel

I. Allegretto

(1875-1937)

II. Blues. Moderato

III. Perpetuum mobile. Allegro

INTERMISSION

Violin Sonata in A Major

César Franck

I. Allegretto ben moderato

(1822-1890)

II. Allegro

III. Recitativo-Fantasia: Ben moderato

IV. Allegretto poco mosso

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Sunday, February 24, 2013
Dror Biran, *piano*

PROGRAM

Prelude Op. 3, No. 1 in C# Minor
Prelude Op. 32, No. 12 in G# Minor
Prelude Op. 23, No. 5 in G Minor

Sergei Rachmaninoff
(1873-1943)

Nightmare Fantasies

Marc Satterwhite
(b. 1954)

World Premiere

Sonata Op. 11, No. 3 in C Major
I. Moderato con passione Innocente

Nikolai Medtner
(1880-1951)

INTERMISSION

Piano Sonata Op. 84, No. 8 in B-flat Minor
I. Andante dolce
II. Andante sognando
III. Vivace

Sergei Prokofiev
(1891-1953)

PROGRAM NOTE

Nightmare Fantasies

Marc Satterwhite

My colleague, pianist Dror Biran, approached me with an intriguing request: he was asking composers he knew to write pieces for a performing/recording project he had in progress. Each composer would write a short *fantasia*, which would be based on an earlier piece of music of the composer's choice. I immediately accepted and, after looking at a lot of possible source materials, finally settled on the famous *Solfeggietto in C Minor* by C.P.E. Bach.

Almost anyone who studies the piano eventually plays this little *toccata*. It's one of those flashy pieces that isn't nearly as hard to play as it sounds. It's also short and pretty easy to memorize, making it very attractive for the young pianist who has achieved a certain level of technique. While certainly not a bad piece, the *Solfeggietto* does suffer from overexposure and from too many piano students trying to play it way too fast and dropping way too many notes (I shudder to think of how I zipped through it as a kid, paying little attention to anything except velocity, certainly not to inconsequential matters like phrasing). There are an astonishing number of versions of it on YouTube demonstrating this very phenomenon.

This misreading of C.P.E. Bach's popular recital number follows the original structure fairly closely, while adding my own feverish embellishments. The title is proffered with apologies to Elliott Carter, whose wonderful *Night Fantasies* for piano is a very different sort of piece altogether.

CZECH REPUBLIC

Sunday, April 7, 2013

J. Patrick Rafferty & Brittany MacWilliams, *violins*

Erin Rafferty, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet Op. 87, No. 2 in E-flat Major

Antonín Dvořák

I. Allegro con fuoco

(1841-1904)

II. Lento

III. Allegro moderato, grazioso

IV. Finale. Allegro, ma non troppo

INTERMISSION

Piano Quintet Op. 81a, No. 2 in A Major

Antonín Dvořák

I. Allegro, ma non tanto

II. Dumka: Andante con moto

III. Scherzo (Furiant): molto vivace

IV. Finale: Allegro

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets; he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements include chamber and solo concerts in the USA, Europe, Israel and South Africa.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochschule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovich Violin Concerti for the Arte Nova Classics/BMG label. As an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Violist **Erin Rafferty** is currently pursuing her master's degree at Indiana University. There, she is a member of the New Music Ensemble under David Dzubay and gives numerous premieres of both student and professional works. She is a member of Orchestra Kentucky Bowling Green and has also performed with the Richmond Symphony Orchestra, the Tupelo Symphony Orchestra, and the Bloomington Chamber Singers. She has been awarded orchestral fellowships from the National Orchestral Institute, the American Academy of Conducting at Aspen, and the CCM Spoleto Festival. She has also been principal at the Brevard Music Center, where she worked with major performers such as Yo-Yo Ma, Bill Preucil, and Keith Lockhart.

A dedicated proponent of new music, Erin gave the world premiere of David Roberts' *Concertino for Viola and Electronics* and has subsequently performed it at Electronic Music Midwest and the Society for Electro-Acoustic Music in the United States conference. She has performed at the Aspen Composers' Symposium, the Midwest Composers' Symposium, and at the Brevard Music Center as a member of the ITCH Ensemble.

As a chamber musician, Erin has recently collaborated with Jaime Laredo and Sharon Robinson on their 35th anniversary concert and has been in residence at the Lexington (KY) Summer Music Project. She has also been a member of the Advanced Chamber Music program at Brevard and of the Consentus String Quartet in Louisville, KY. She often appears in concert with her father, violinist J. Patrick Rafferty, most recently at the Norges Musikkhøgskole in Oslo, Norway.

She received her bachelor's degree from the University of Cincinnati College-Conservatory of Music, where she was the winner of the Geraldine Gee Scholarship and graduated cum laude. Her major teachers include Atar Arad, Roberto Diaz, Masao Kawasaki, and Catharine Carroll.

Violinist **Cathy Meng Robinson** is a founding member of the Miami String Quartet and is currently on the faculty at Kent State University. As a member of the quartet she has performed extensively throughout the United States and Europe. Awards with the quartet include the Cleveland Quartet Award presented by Chamber Music America, first prize in the Concert Artists Guild competition, Grand Prize of the Fishchoff Chamber Music competition, as well as prizes in the Evian and London String Quartet competitions. The quartet has performed at many of the country's top summer music festivals including Santa Fe, La Jolla, Music from Angelfire, Kent/Blossom, Music at Menlo, Steamboat Springs, and Bravo-Vail. She has recorded with the quartet for BMG Conifer, Pyramid, and Musical Heritage Society labels. Cathy is a native of Greenville, SC where she began violin at the age of six. She received her Bachelor of Music degree from the Curtis Institute of Music where she studied with Ivan Galamian and David Cerone. She received her Master of Music degree from the San Francisco Conservatory of Music where she studied with Isadore Tinkleman.

Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. Robinson has had numerous solo appearances with orchestras throughout the U.S. including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony, and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award.

His most recent recording released on Blue Griffin Records features the complete works for Cello and Piano with his colleague Donna Lee. He has performed the complete works for Cello and Piano by Beethoven on many occasions with her as well. As a member of the Miami Quartet he has recorded for BMG, CRI, Musical Heritage Society and Pyramid recording labels.

In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The Miami String Quartet has also won recognition in competitions throughout the world; as laureate of the 1993 Evian Competition, 1991 London String Quartet Competition, and as the 1989 Grand Prize Winner of the Fischhoff Chamber Music Competition. In 2000 the Quartet received the prestigious Cleveland Quartet Award and was named to the Lincoln Center Chamber Music Society Two Program as well.

Keith regularly attends festivals across the United States, including those in Santa Fe, Music@Menlo, Kent Blossom Music, Mostly Mozart, Vail Music Festival, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include performances in New York at Lincoln Center's Alice Tully Hall, engagements in Boston, Indianapolis, Los Angeles, New Orleans, San Francisco, Seattle, St. Paul, and Philadelphia. International highlights include appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei and Paris.

Keith hails from a musical family and his siblings include Sharon Robinson of the Kalichstein Laredo Robinson Trio, and Hal Robinson, Principal Bass of the Philadelphia Orchestra. Keith plays a Giovanni Grancino cello made in Milan and dated 1690.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehan, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado,

Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Douglas Shadle is a Visiting Assistant Professor of Music History at the University of Louisville, where he currently teaches courses for general undergraduates, music majors, and graduate music students. A native of Little Rock, Arkansas, he earned a B.M. in Viola Performance, summa cum laude, from the University of Houston Moores School of Music in 2004, and M.A. and Ph.D. degrees in Musicology from the University of North Carolina at Chapel Hill.

A specialist in American classical music, Shadle is currently completing a book manuscript entitled *The Nineteenth-Century American Symphony*, a narrative account of symphonic composition in the United States that illustrates the transatlantic nature of musical life in the nineteenth century as well as the particular challenges faced by American composers. His writings appear in *American Music* (2011), the *Journal of the Society for American Music* (forthcoming 2013), the *Journal of Music History Pedagogy* (forthcoming 2012), a collection of essays entitled *Messiaen the Theologian*, the second edition of the *New Grove Dictionary of American Music*, the *Register of the Kentucky Historical Society* (forthcoming), the online American history journal *Common-place* (2008, 2013 [forthcoming]), *The Early Republic and Antebellum America: An Encyclopedia of Social, Political, Cultural, and Economic History* (2010), and *Foreign Musicians in Paris: A Web Resource* edited by Annegret Fauser. In 2010 he also collaborated with an interdisciplinary team of scholars at the University of North Carolina on an NEH-funded digital humanities project about the life and times of a UNC student in the 1840s. His interactive web-based essay explores the varieties of musical experience available to antebellum college students. Shadle's other research interests include sacred music, African American music, the Gregorian chant revival, and French modernism, and he has presented on these and other subjects at international conferences on nineteenth-century music, the national meetings of the American Musicological Society and the Society for American Music, and several regional conferences.

SOM
2013
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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *Director*

featuring concerto competition winner

David Taustine, *piano*

Sunday Evening

February 24, 2013

7:30 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

Roman Carnival Overture, Op. 9

Hector Berlioz
(1803-1869)

Piano Concerto No. 1 in C Major, Op. 15
Allegro con brio

Ludwig van Beethoven
(1770-1827)

David Taustine, *piano*
Concerto Winner

INTERMISSION

Scheherazade:

Nikolai Rimsky-Korsakov

A Symphonic Suite for Orchestra after "1001 Nights."

(1844-1908)

I. Largo e maestoso; Allegro non troppo

The Sea and Sinbad's ship

II. Lento; Andantino; Allegro molto

The Story of the prince - kalandar

III. Andantino quasi allegretto

The Young Prince and Princess

IV. Allegro molto

*Festival in Baghdad. The sea. The ships break up against a
cliff surmounted by a bronze horseman. Conclusion.*

CONCERTO WINNER BIOGRAPHY

David Taustine is currently in his last semester of his Bachelor of Music degree in piano performance at the University of Louisville School of Music. Summer of 2011, David studied at the Aspen Music Festival as a student of Anton Nel, and this past summer was one of the scholarship recipient pianists in the Professional Program at SongFest, a festival for singers and pianists at the Colburn School of Music in Los Angeles. Devoted to vocal and chamber music, David's future goals include a Master's degree in collaborative piano with auditions occurring five days after this concert.

UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra is the premiere orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Dance Academy in performance of "Clara's Dream" from Tchaikovsky's *The Nutcracker Suite* and the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, and *Le Nozze di Figaro*.

Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre at the University of Louisville School of Music. In addition to orchestra and opera theatre, Ms. Lloyd teaches a graduate seminar in conducting and individual conducting lessons. Ms. Lloyd holds a Bachelor's and Master's degree in piano performance from Eastern Michigan University, and a Master's degree in orchestral/opera conducting from Louisiana State University. In addition to her studies in the United States, Ms. Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

James Weixler, *Orchestra Manager*

Nick DeJarlais & Jecorey Arthur, *Assistant Managers*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steven Kinnamon
Amelia Lant
Jacob Head
Matthew Madonia
Mary Grace Reed
Rachel Borengasser
Ana Sarbu
Jalisha Boyd

SECOND VIOLIN

Marina Konishi Comfort *
Catherine Tyree
Riki Matsui
Alexander Moore
Dustin Howard
Fränzeli Sharp
Chloe Meinshausen
Hannah Chalk

VIOLA

Samuel Meade *
Chelsea Cook
Prangchat Fakto
Elena Dias
Morganne McCool
Sydney Fogle
Amber Crist
Jonathan McIntosh
Jarret O'Hearn
Toni Robinson +

CELLO

Ryan Snapp *
Jared Latta
Anna Patterson
Nicholas Weiner
Hannah Soren
Harrison Reed
Lindsey Becker
Nicholas Volpert
Anne Parsons
Laurel Yoder

BASS

Jordan Wright *
Aaron May
Jake Speelman
Catherine Craig
Eli Raines
Aaron Shockley
Marie Knueven
Benjamin Heckel
Samuël Zaccone

FLUTE

Sarah Carney Kurtz
Sam Williams
Kaila Washington

PICCOLO

Kaila Washington

OBOE

Teil Buck
Erin Elliott
James Hardaway

ENGLISH HORN

Erin Elliott

CLARINET

Dylan Lloyd
Alex Ravitz
Michael Burkhead

BASS CLARINET

Michael Burkhead

BASSOON

Jackie Royce
Paul Tromba
Lauren Roerig

HORN

Tyler Taylor
Matt Williams
Mason Gatch
Josh Goodman
Matthew Devore

TRUMPET

Erika Howard
Clinton Linkmeyer
Nick De Jarlais
Nick Calcamuggio

TROMBONE

Tim Hutchens
Sebastian Van Hor

BASS TROMBONE

Joseph Murrell

TUBA

Craig Potter

PERCUSSION

Jimmy Weixler
Spencer Zembrodt
Chris Cutshaw
Michael Cowan +
Jecorey Arthur +

HARP

Roseanna Schafer

† *concert mistress*

* *principal*

+ *guest*

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, conductor

featuring

Josh Hamilton, Nicholas D. Gray,

Jung Hyun Ahn, Won Joo Ahn

student conductors

and

CARDINAL SINGERS

Kent Hatteberg, conductor

Preview Concert

for the

American Choral Directors Association (ACDA)

National Convention

Dallas, Texas

March 13 - 16, 2013

Margaret Comstock Concert Hall

Monday, February 25, 2013

7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Vox Populi

Giedrius Svilainis
(b. 1972)

Sicut cervus

Giovanni Pierluigi da Palestrina
(1525 - 1594)

Hallelujah Amen (Judas Maccabaeus)

George Frideric Handel
(1685 - 1759)

Won Joo Ahn, *piano*
Nicholas D. Gray, *conductor*

Esti Dal (Evening Song)

Zoltán Kodály
(1882 - 1967)

Won Joo Ahn, *conductor*

Sicut locutus est (Magnificat in D, BWV 243)

Johann Sebastian Bach
(1685 - 1750)

Jung Hyun Ahn, *conductor*

Balm in Gilead

arr. Mark Hayes
(b. 1953)

Won Joo Ahn, *piano*

True Light

Keith Hampton
(b. 1957)

Sidney Moss, Patricia M. Edison, *soloists*

Philip Morgan, *piano*
Josh Hamilton, *conductor*

INTERMISSION

(10 minutes)

CARDINAL SINGERS

Salve, Regina	Josep Vila I Casañas (b. 1966)
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Ruthanne Fulton, *soloist*

Sanctus (Missa In illo tempore)	Claudio Monteverdi (1567 - 1643)
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Der Mensch lebt und bestehet nur eine kleine Zeit (Op. 138, No. 1)	Max Reger (1873 - 1916)
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Hominis dies (Five Latin Motets, Op. 35, No. 5)	Michael Waldenby (b. 1953)
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Wade in de Water	Traditional Spiritual, arr. Allen Koepke (1939 - 2012)
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Canta!	Guido López Gavilán (b. 1944)
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Open Rehearsal:

Excerpts from *Redemption Mass* by Julian Bryson, the ACDA Raymond W. Brock Memorial Student Composition Contest Winner

Kaila Washington, <i>flute</i>	Teil Buck, <i>oboe</i>
Dylan Lloyd, <i>clarinet</i>	Tyler Taylor, <i>horn</i>
Jackie Royce, <i>bassoon</i>	Bomi Lee, <i>piano</i>
Jim Weixler, <i>percussion</i>	Jecorey Arthur, <i>percussion</i>
Spencer Zembrodt, <i>percussion</i>	Julian Bryson, <i>percussion</i>

UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

February 25, 2013: University Chorus, Cardinal Singer Concert, 7:00 PM.
 February 26, 2013: Cardinal Singers perform at St. Paul United Methodist Church
 March 6-8, 2012: District XII Middle School/High School Festival Assessment, Middletown Christian Church
 March 7, 2013: Cardinal Singers perform at Christ Church Cathedral, Lexington
 March 13-16, 2013: Cardinal Singers perform at National ACDA Conv., Dallas, TX
 April 12, 14, 2013: Chorale performs Britten's *War Requiem* with Choral Arts Society, Louisville Orchestra
 April 15, 2013: University Chorus, Cardinal Singers Concert
 April 20, 2013: District XII Middle School/High School Solo/Ensemble Contest
 May 8-9, 2013: State High School Choral Festival
 June 6-25, 2013: Cardinal Singers compete at Yeosu Choral Competition, Korea

Cardinal Singers

Kent Hatteberg, *director*

Soprano 1

Haley DeWitt
Erin Shina
Samantha Lilly
Kelly Welding

Soprano 2

Won Joo Ahn*
Jessica Banet
Emily Nash
Anna Rittenhouse
Emily Yocum

Alto 1

Lauren Cannon
Ruthanne Fulton
Sara Kim
Bomi Lee#

Alto 2

Jung Hyun Ahn*
Katie Allen
Carlisle Schoner
Amber Whittaker

Tenor 1

Ricky Lynn Case II
Josh Hamilton*
Sam Soto
Blake Wilson

Tenor 2

Robert Carlson
Christopher R. Kent
Nick Peak
Andrew Wheaton

Bass 1

Jon Fejes
Nicholas D. Gray*
Jacob Hein
Phillip D. Morgan

Bass 2

John Combs
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe
Jesse Abraham Patrick

*graduate student

#UofL faculty

University Chorus

Bomi Lee, *director*

Josh Hamilton, Nicholas D. Gray,

Jung Hyun Ahn, Won Joo Ahn, *graduate assistants*

Soprano I

Kaylinn Brooks
Jessica Kingery
Audrey Manis
Haley Massad
Tera Pierce
Lucy Simpson
Ashley Sonne

Alto I

Bailey Carter
Holly Hankin
Krista Heckmann
Sidney Moss
Mollie Stephens
Rachel Vaughan
Gina Woods

Soprano II

Won Joo Ahn *
Ellen Nicole Akin
Nicole Carlson
Jacquelyn Davis
Chauntel Fox
Talia Girton
Kim Hajdalenko
Treneese Hughes
Emily Lobeck
Ellen Lukat
Hannah Parker
Emma Powers
Victoria Russell

Alto II

Jung Hyun Ahn*
Patricia M. Edison
Amelia Ehmling
Jessica Newsome

Bass I

Jordan Bennett
Nicholas D. Gray*
Chris Millett
Ian Pugh
Justin Sierkowski
Garrett Weeks
Leland Wilbert

Tenor I

Cody Gabriel Martin
Alex Poe
Ethan Schmidt
William Simpson

Bass II

John Flannigan
Andrew Hall
Ishmerai In-Baptiste
Chris Kincaid

Tenor II

Timothy Blunk
Ben Boelscher
Dan Box
Josh Hamilton*

**graduate student*

University of Louisville

University Chorus and Cardinal Singers

Monday, February 25, 2013
Texts, Translations, and Notes

Selections by the University Chorus

Vox Populi

Giedrius Svilainis

Giedrius Svilainis studied with Jurijus Kalcas in choral conducting and Osvaldas Balakauskas in composition at the Lithuanian Academy of Music. In 1994 he was awarded 3rd Prize at the Juozas Naujalis Contest for young choirmasters in Vilnius. He is a choirmaster of the Vilnius mixed choir and leader of the *Skroblas* mixed choir, and is a member of the *Jauna muzika* chamber choir. He organized Young Composers' Days in Panevėžys in 1994-1997, and is currently one of the organizers of Youth Chamber Music Days in Druskininkai. Since 2004, he is artistic leader of the State Song and Dance Ensemble "Lietuva."

The works of Svilainis were featured at the contemporary music festivals in Lithuania (Kopa (1994), Leliumai (1997), Musica (1997), Youth Chamber Music Days (1995, 1998-2002, 2004), Jauna muzika / e-muzika (2002), Gaida (2004), and the international choral festivals in Rottenburg (1995), Salzburg (1997), Rome (2002), the J.S. Bach and Bela Bartók Festival (Italy, 2000). With his choral compositions *O quam tristis* and *Laudate Dominum*, the chamber choirs from Vilnius *Psalmos* and *Brevis* were winners at the international choral contests in Switzerland, Austria and Italy.

Vox populi, vox Dei opens with a powerful homophonic fanfare. The basses then introduce an ostinato theme, followed by the tenors with a rhythmically contrasting theme. The women enter together with different syncopated rhythms, and then all voices unite at the text "Ubi Concordia" ("Where there is unity").

*Vox populi, vox Dei
Homo homoni amicus est
Ubi concordia, ibi victoria.*

*The voice of people is the voice of God.
Man is a friend to man.
Where is the unity, there is a victory.*

Sicut Cervus

Giovanni Pierluigi da Palestrina

Palestrina was born in the town of Palestrina, from which he took his name, and was trained as a choirboy in the Roman church of S. Maria Maggiore. He was appointed to prominent positions in the Roman musical establishment, and brought to international fame by his numerous publications. In 1551, He was appointed *maestro* of the Cappella Giulia, the choir of St. Peter's Basilica. He wrote more than 375 motets; among them, *Sicut cervus* is one of most famous. As a master of counterpoint in the 16th century, he shows not only concise polyphony, but also beautiful individual lines in every voice part expressing longing at the text "desiderat." The longing lines build until the last chord, a peaceful ending that depicts the hope that we shall see God.

*Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te, Deus.*

*Like as the hart desireth the water-brooks;
so longeth my soul after thee, O God.*

Hallelujah! Amen (Judas Maccabaeus)

G.F. Handel

George Frideric Handel found fame in his operatic undertakings; however, the endeavors he made in the genre of Oratorio are just as recognizable in the scheme of his musical ingenuity. These works include *Messiah*, *Semele*, *Israel in Egypt*, and *Judas Maccabaeus*, among numerous others. A few of the choruses from these works, as well as *Hallelujah! Amen*, have found a high lot among concert choral repertoire from the Baroque era.

Hallelujah! Amen is the final chorus of the third part of *Judas Maccabaeus*. First performed in London in 1747, the oratorio focuses on Judea (modern Israel) in the period from 170-160 B.C. The native Jewish peoples were under

the reign of Hellenistic Kings, which occupied the majority of Asia-minor at the time. There was a decree made for the people to stop worship and presentation of offerings to any other deity except for Zeus. A priest named Mattathias who, with his family, leads a sect of the people to defend their faith from tyranny. Upon his Death, his son Simon takes the charge to lead the people in rebellion. Handel accurately and adeptly describes the changing moods of the people from the account as sometimes dejected or contrastingly jubilant.

This chorus is a testament to the jubilant style that Handel so often conceived. The opening theme stated by the basses of the chorus is striking in its firm stance of praise and immutability. Its quality, while almost regal, still reveals the excitement of celebrating the peace to come from their victory. After this manifestation, it is answered by the alto and tenor duet only preceding the basses and sopranos iteration of the similar idea as it is whirled into the joyous texture of the full chorus. The bass reaffirms the original theme once more as the first section leads to the homophonic setting of "Rejoice, O Judah." The altos plea just as Judas in his previous Air, while the other three voices flourish with the rhythmic figure on the word "Rejoice." Dynamically terraced sections trace the dealings of cherubims and seraphims, before the altos and tenors harmoniously join in thirds, making way for the resounding final praise in the adagio ending, establishing unwavering praise.

*Hallelujah! Amen.
Rejoice, O Judah, and, in songs divine,
With cherubim and seraphim harmonious join!*

Esti dal

Zoltán Kodály

Hungarian composer, ethnomusicologist, and music educator Zoltán Kodály was born in Kecskemét, south of Budapest in 1882. He learned to play the piano, violin, viola, and cello and was introduced to folk music at a young age. In 1900 he started a degree program in Hungarian and Germanic literature at Budapest University and also took music classes at the Academy of Music. He began collecting folk songs with his friend Béla Bartók (1881-1945) and published several collections of folk songs. As a composer, Kodály made his successful debut in 1906 with his orchestral poem *Nyári este* (*Summer Evening*) at the Academy of Music. He wrote in diverse genres of music, but he especially wrote a myriad of choral works. He also produced important educational works which not only fostered numerous composers and music educators, but also made reforms and advances in the Hungarian music education system using his Kodály Method.

Esti dal (*Evening song*), composed for four voices *a cappella*, is based on a popular folksong that Kodály had collected in 1922 in northern Hungary. This work was written in 1938, and exists in male, treble, and mixed chorus versions. A brief and beautiful piece, *Esti dal* is structured in ABA form. The first section begins with a single tone on F in the bass, then tenors add the fifth, and finally the altos add the third. The sopranos introduce the melody over a continuously sustained F in the bass voices, while the middle voices subtly change the harmony. In Section B, the voices move polyphonically, reflecting earnest prayer, before coming back to the music of the A section. Kodály's beautiful harmony and melody describe the text.

*Erdő mellett est vélédtem,
Subám fejem alá tettem,
Összetettem két kezemet
Úgy kértem jó Istenemet:*

*Én Istenem, adjál szállást,
Már meguntam a járkálást,
A járkálást, a bujdosást,
Az ideglen földön lakást.*

*Adjon Isten jó éjszakát,
Küldje hozzám szent angyalát,
Bátorítsa szívünk álmát,
Adjon Isten jó éjszakát.*

*Night closed on me by the side of the woods,
I have put my coat under my head,
I put my hands together
and asked the good Lord:*

*My God give me shelter,
I have had enough of wandering,
of wandering and of hiding,
of living in a foreign land.*

*Let the Lord give us good night,
let him send his holy angel to me,
let him strengthen the dream of our heart.
Let the Lord give us good night.*

Sicut locutus est (Magnificat in D Major, BWV 243)

Johann Sebastian Bach

The Magnificat, one of the three New Testament canticles, was a regular part of the Lutheran Liturgy in Bach's day. Bach first composed his Magnificat in E-flat major for five soloists, five-part choir, and orchestra for Christmas vespers in 1723. In 1733 he reworked the Magnificat, transposing it to D major and omitting the Christmas insert, according to his intent to perform it not only for Christmas but for another feasts as well. The text of the Magnificat is taken directly from Luke 1:46-55.

Sicut locutus est is the penultimate movement of the Magnificat. Every other choral movement in the Magnificat is written with full orchestra accompaniment; however, this movement is composed for voices and continuo. It is frequently performed *a cappella* as an individual work. It opens as a fugue, then the second section, on the text "Abraham et semini ejus in saecula," begins homophonically. This theme then becomes a counter subject, which Bach combines with the first subject. The final appearance of the first subject appears in the bass prior to the culmination of the movement.

*Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.*

*As it was spoken to our fathers,
to Abraham and his seed forever.*

Balm in Gilead

Traditional Spiritual, arr. Mark Hayes

Mark Hayes earned a Bachelor of Music degree in piano performance *magna cum laude* from Baylor University; however, his degree was only a small part of what he gained from those four years. During his college years his dream to become a composer and arranger of contemporary Christian and sacred music was born and nurtured.

Hayes first conducted his *Te Deum* and *Magnificat* at Carnegie Hall in New York in May 2007, with additional performances in 2008 & 2009. He conducted the Community and Church Honor Choir at 2008 MCDA Convention and led the Community and Church Honor Choir at the SWACDA Regional Convention in 2010, featuring his Gloria. Hayes conducted the world premiere of his new work for chorus and orchestra, "The American Spirit," at Lincoln Center in May 2011 and is slated to conduct the premiere of a new work at Carnegie Hall in May 2013. In addition to his involvement in the sacred and secular choral music fields, Hayes is increasingly sought after as an orchestrator and record producer. He is a recurring recipient of the Standard Award from ASCAP, and his album, *I've Just Seen Jesus*, received the Dove Award, the equivalent to a Grammy in gospel music. He received the Award for Exemplary Leadership in Christian Music from Baylor University Center for Christian Music Studies and the first place composition award in the eighth annual John Ness Beck Foundation competition.

Hayes is also a co-creator of a multi-level piano method series designed for young church pianists. To further educate and encourage new arrangers and composers, he served as an adjunct composition instructor at Midwestern Baptist Theological Seminary in Kansas City, Missouri from 1991-1993.

Today Hayes's vocal and instrumental writing is widely acclaimed and performed across the nation. He is well-known for his unique choral settings which draw from such diverse styles such as gospel, jazz, pop, folk, and classical to achieve a truly "American sound." The popularity of his music is evident in the numerous offers of commissions he receives from universities and churches throughout the country. (note by the composer)

*There is a balm in Gilead, To make the wounded whole;
There is a balm in Gilead, To heal the sin-sick soul.*

*Sometimes I feel discouraged,
And think my work's in vain,
But then the Holy Spirit
Revives my hope again.*

*If you can't preach like Peter,
If you can't pray like Paul,
Just tell the love of Jesus,
And say He died for all.*

Keith Hampton is an active composer, conductor, clinician, and educator and has gained notoriety for his activity in the Chicago musical community. Posts held by Hampton include Artistic Director and Founder of the Chicago Community Chorus and Director of Music at Hillcrest Baptist Church. His most notable compositions are found in the spiritual-gospel genre and several of his pieces have gained prominent positions in the choral repertoire. Hampton is well known for incorporating traditional spirituals into his original music. These compositions typically include a rhythmically engaging accompaniment in combination with exciting rhythmic interjections in the choral parts. *True Light* demonstrates several of these characteristics.

True Light begins with the opening lines of the spiritual *This Little Light of Mine* and quickly launches into an exciting refrain, "Almighty God is light. He lives in us as True Light." Each verse features a soloist singing texts found in tenth-century poet Grigor Narekatzi's *Book of Mournful Chants* and concludes with the refrain. The culminating moment of the piece is a traditional gospel "stack." This entails a repetitive section of music with a new voice part joining with each repetition. The stack continuously builds energy until the final exclamation that "God gave the world True Light."

This little light of mine, I'm gonna let it shine.
Almighty God is light. He lives in us as True Light.
In the beginning out of the darkness God created True Light.
Don't let the light that You've given me die. And don't desert my mind.
But let the one who serves You praise You again and again. He lives in us as True Light.
You are the one who judges right from wrong. Your glory excites no envy.
But let the one who serves You praise You again and again. He lives in us as True Light.
Everywhere I go, I want the world to know, God gave the world True Light.

Selections by the Cardinal Singers

Salve, Regina

Josep Vila i Casañas

Josep Vila i Casañas was born in Sabadell, in the Catalonia region of Spain. He began his musical studies at the Sabadell Conservatory of Music, where he studied piano, harmony, counterpoint, composition, and orchestral conducting. He also began studies in choral conducting, and during the 1995-96 academic year he studied in Sweden with famed director Eric Ericson. He founded the chamber choir Càmera Lieder in Sabadell in 1990. From 1991 to 1995 he was chief conductor of the Coral Càrmina Barcelona. In 1998 he was appointed director of the Orfeo Català. From 2007 to 2010 he was chief conductor of the Choir of Radiotelevisión Española, and is now the principal guest conductor. He was named director of the Chamber Choir of the Palau de la Música in 2011. He currently teaches choral conducting at the Escola Superior de Música Catalonia. He is frequently invited as guest conductor of orchestras and choruses.

Casañas has an extensive catalogue of a cappella compositions and choral works with orchestras or chamber ensembles. Some of his most celebrated compositions are his songs for a children's choir written between 1983 and 1996, *Salve Regina* (2002), the choral-orchestral fantasia *El mirador* (2003) and the cantata *El motí* (2007), commissioned by the Auditori de Barcelona.

Salve Regina was the result of a commission by the Coral Universitat de Les Illes Balears in Mallorca, Spain, Joan Company, conductor, in celebration of the choir's 25th anniversary, and was premiered in Mallorca in 2002. The work takes its text from the Marian Antiphon sung formerly at Vespers during Pentecost, but now at the conclusion of the hour of Compline from Trinity Sunday through Friday before the first Sunday of Advent. It opens in a double choir format, with the second choir chanting the text "Salve Regina, mater misericordiae." Casañas alternately features women's and men's voices, varying the texture to portray ideas of "groaning, weeping in this valley of tears." A gentle plea for mercy on the text "Eia ergo" turns quickly into a forceful demand. The idea of "exile" is deftly portrayed, with the men holding a C major chord as the women chant in E major, giving the motet an otherworldly atmosphere. A lone voice is then heard on the text "O Clemens, O Pia." The chorus reenters reverently, and the motet ends on a radiant ten-part chord in E-flat major.

*Salve Regina, Mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus, gementes et flentes,
in hac lacrymarum valle.*

*Eia ergo, Advocata nostra,
illos tuos misericordes oculos ad nos converte.*

*Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O Clemens: O pia:
O dulcis Virgo Maria.*

*Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs, groaning and weeping
in this valley of tears.*

*Hasten therefore, our Advocate,
and turn your merciful eyes toward us.*

*And show us Jesus, the blessed fruit of your womb,
after this exile.
O merciful, O pious,
O sweet Virgin Mary.*

Sanctus (Missa In illo tempore)

Claudio Monteverdi

Monteverdi's monumental *Vespro della Beata Vergine* (*Vespers for the Blessed Virgin*) of 1610 stands out both in its grand scale and for its assimilation of what Monteverdi called *prima prattica* and *seconda prattica*. Along with the *Vespers* Monteverdi published a companion piece, his *Missa In illo tempore*, a parody mass based on a motet of the same name by Flemish composer Nicolas Gombert and dedicated to Pope Paul V. Monteverdi chose ten of Gombert's melodic ideas and painstakingly worked out the counterpoint in his six-voice setting of the Mass text, perhaps to prove to all that he could master the polyphonic complexities of the *stile antico* or old style. The Mass features remarkable contrapuntal skill, as melodic ideas are passed from voice to voice, with two themes at times treated in imitation simultaneously.

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

Der Mensch lebt und bestehe nur eine kleine Zeit, Op. 138, No. 1

Max Reger

German composer Max Reger was a famed pianist and organist in his time, and although he wrote in almost every musical genre, he is best known today for his organ works. The contrapuntal skill exhibited in his music shows his familiarity with the polyphony of the Renaissance period and his deep admiration for Bach, yet harmonically he owes much to the music of Brahms and Wagner. His sacred choral music is much like his organ music, with masterfully unfolding long, slow-moving lines. *Der Mensch lebt und bestehe nur eine kleine Zeit*, composed in 1914, just two years before his death, is from his *Acht geistliche Gesänge* for four to eight voices. It is composed on a much smaller scale than some of his earlier *a cappella* motets, and is not as harmonically adventuresome. Reger composed it for double choir, but avoids antiphonal alternation between choirs, choosing instead to write for varying blocks of voices in a poignant setting of this text by Matthias Claudius.

*Der Mensch lebt und bestehet nur eine kleine Zeit,
und alle Welt vergehet mit ihrer Herrlichkeit.
Es ist nur Einer ewig und an allen Enden
und wir in seinen Händen.
Matthias Claudius, 1783*

*Man lives and flourishes only a short time,
and all the world passes away in all its glory.
There is only One eternal and beyond all ends
and we are in his hands.*

Hominis dies

Michael Waldenby

Michael Waldenby was born in Stockholm, and studied at the Royal College of Music in Stockholm, where he received degrees in 1977 and 1981. His teachers included Alf Linder (organ) and Carin Giuld-Rybrant (piano). He is currently organist at the Stockholm Cathedral and St. Jacob's Church. He has conducted the Stockholm Domkyrkokör since 1979. In 2005 he was elected to the Society of Swedish Composers. His most often performed works include *Verba Ecclesiasters*, the *Five Latin motets*, and the *Suite* for piano and two organs. He has also composed a Christmas Oratorio, two symphonies for organ, and several ballads for choir and orchestra. In addition to composing, Waldenby has written articles and essays in musical and historical topics and authored the book *People, myths and music*.

Hominis dies opens with a gentle melody, adding one voice at a time as the composer portrays the flourishing of "a flower of the field," and its relationship to man's life on earth. The iteration of the text is then set fugally, beginning in the lowest voices. The next repetition of the text becomes ever more rhythmic and dramatic, leading to a stunning tranquillo passage on the text "ita floret." As the text points to man's fleeting life on earth, Waldenby's music reflects the desperation, and finally, the acceptance of man's passing in a stunningly beautiful closing to the motet.

About his music, Waldenby says, "My music doesn't reflect the world as it is, but shows how it could be – and should be." Waldenby's vocal music is characterized by his faithfulness to the text. "The rhythm of the language and the colors of the words are crucial for the shaping of the musical phrase."

*Hominis dies sunt similes faeno,
sicut flos agri, ita floret.
Vix ventus perstrinxit eum,
non iam subsistit;
neque ultra cognoscit eum locus eius.*

*As for man, his days are as grass,
as a flower of the field, so he flourishes.
For the wind passes over it,
and it is gone;
and the place thereof shall know it no more.*

Wade in de Water

African-American Spiritual, arr. Allen Koepke

Allen Koepke, born in Chicago, Illinois in 1939, was a music educator in Iowa from 1960 until his death last fall. He received his Bachelor of Arts from Luther College in 1960 and his Master of Arts from the University of Northern Iowa in 1967. Most recently he was Director of Choral Music at St. Mark's Lutheran Church in Cedar Rapids, Iowa. He was Professor Emeritus from Kirkwood Community College (Cedar Rapids) where he taught for sixteen years. Prior to that he was a grade school, junior high and high school choir director for twenty years.

Koepke was awarded the "Iowa Professor of the Year" in 1996 by the Carnegie Foundation for the Advancement of Teaching and Council for Advancement and Support of Education. He was also honored in 1996 as "Innovator of the Year" by Kirkwood Community College and the national organization "League For Innovation" for his work in computerized classroom instruction. In 1995, he was inducted into the Jefferson High School "Hall of Fame" and in 1994 was awarded the coveted "Honorary Student" by the Kirkwood student body and Executive Council. At the 1997 Iowa Choral Directors Association Summer Symposium, he was awarded the distinguished Robert M. McCowen Memorial Award "for outstanding contribution to choral music in Iowa." Several of his more than 70 published works have been performed at national music conventions, as well as on national radio and television in Europe, Asia, Canada, and the United States.

On a more personal note, Mr. Koepke was a colleague of mine when I taught at Washington High School in Cedar Rapids, Iowa from 1983 to 1989. He had taught at cross-town rival Jefferson High School for several years, and was then teaching at Kirkwood Community College, where he had done much to build their music program, and had developed a very fine vocal jazz ensemble. His step-daughter, Amy Reedy, sang in my Concert Choir, Madrigal Singers, and the show choir Momentum, and was president of the Concert Choir her senior year. Allen had battled pancreatic cancer 16 years ago, but succumbed to internal bleeding, a lingering effect of the extreme radiation used to treat his illness years ago. He passed away in the hospital where my three daughters were born, on the birthday of Lindsay, my middle daughter, last September.

Mr. Koepke gave *Wade in de Water* a new and exciting treatment in his eight-part arrangement. From a pianissimo introduction by the basses, other voices are added, building to a forte entrance of the refrain. The melody is passed from tenor to soprano, then bass to tenor, leading to a chilling "troubling of the water," as one voice after another enters. After a modulation to E-flat minor, the piece builds to a rousing climax.

*Wade in de water, children, wade in de water.
God is gonna trouble de water, my Lord.
Well, de River Jordan is so chilly an' cold
(oo) chills de body, and not de soul.
If you get there before I do,
just tell my friends I'm a-comin' too
Wade in de water, children, wade in de water.
My Lord, (oo, trouble in de water).*

Canta!

Guido López-Gavilán

Cuban composer **Guido López-Gavilán** was born in the city of Matanzas. His mother taught him how to play piano and his father showed him his first guitar chords. He studied violin and choral conducting at the Havana Conservatory and orchestral conducting at the Tchaikovsky Conservatory in Moscow. As a conductor López-Gavilán has received recognition from international critics for outstanding performances in Europe, including those with the Warsaw Philharmonic, the Franz Liszt Hall in Budapest, and the Lisinsky Theater in Croatia. He has also conducted critically acclaimed concerts in major cities in Germany, Spain, Russia, Bulgaria, and Romania.

López-Gavilán is a relentless promoter of Cuban culture, and has been instrumental in the development of Cuban symphonic and orchestral music. He has been a leader in the development of the Cuban Youth Orchestra Movement by founding and conducting symphony and chamber orchestras. As President of the Havana Festival and Chairman of the Orchestral Conducting Department at the Instituto Superior de Arte, he has received several distinctions, including the National Culture Award and the Recognition Award granted by the Cuban Union of Writers and Artists.

He has conducted all of the Cuban symphonic orchestras and has been invited as composer and conductor to international events such as the Inter-American Composers Seminar, organized by the University of Indiana; the "Sonidos de las Americas" Festival organized by the American Composers Orchestra in New York; the Iberian-American Contemporary Music Festival in Spain; the Latin American and Caribbean Music Forum held in Argentina; the Franco Donatoni Festival in Mexico; and the Caribbean Composers Forum in Venezuela and Guatemala. His piece "Conga," specially written for The VI World Symposium on Choral Music, Minneapolis, USA, was premiered in the opening night concert.

López-Gavilán has received awards in the most important composition competitions held in Cuba, such as the National Composition Competition, the Cuban Union of Writers and Artists Competition, the 26th of July Competition, the "Edad de Oro," and the Adolfo Guzman Competition.

Canta! is a highly rhythmic showpiece. The opening fanfare is followed with a syncopated figure in the women's voices. The basses and altos then begin a rhythm ostinato, and the tenors introduce a contrasting motif. After a lyrical melody from the sopranos, the voices come together with energized shouts of *Canta!* A brief speaking section between the men and women is followed by a rhythmic pattern in a tone cluster of treble voices. The men add a contrasting line based on the first rhythmic ostinato, and *Canta!* builds to an exhilarating climax in D major.

Canta, pero canta,
pero cántalo muchacha.

Canta, pero canta,
pero cántalo muchacho.

Canta que el que no canta no goza.

Canta pá que goces.

Canta, que el que no canta no goza.

Si, pá que tu goces canta y goza!

Sing, just sing,

just sing it girl.

Sing, just sing,

just sing it boy.

Sing, for who doesn't sing is never happy.

Sing so you can be happy.

Sing, for who doesn't sing is never happy.

Yes, so you can be happy, sing and be happy!

SOM
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121

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

Thursday, February 28, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Piece en Forme de Habanera

Maurice Ravel
(1875-1937)

Lawrence McCrobie, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Arrival of the Queen of Sheba

G. F. Handel
(1685-1759)

Lawrence McCrobie, *baritone saxophone*
(student of Adam McCord)
Jake Daniels, *soprano saxophone*
Lawrence McCrobie, *alto saxophone*
Nolan Aud, *tenor saxophone*
Brian Herald, *baritone saxophone*

SOM
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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Lee Luvisi, *piano*

Guest Artist Recital

Thursday Evening
February 28, 2013
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM NOTE

Domenico Scarlatti was born in Naples, just seven months after the birth of J.S. Bach and eight after that of Handel. Domenico's father, Alessandro, was one of the greatest of all Italian classical composers, an experimenter in practically every known musical form and an important operatic innovator.

Although the young Domenico also wrote operas and other works, his early creative output was relatively insignificant. Had he died around the probable age of life expectancy at that time, little might be known of him today, save for the fact that he was recognized as the most brilliant virtuoso on any keyboard instrument up to the time of Liszt. Chopin, Liszt and all other composers for the piano owe a considerable debt to Scarlatti, for it was he who really developed the modern keyboard style.

In 1720, Scarlatti was invited to Lisbon as music teacher to the Infanta Maria Barbara, who was later to marry the heir to the Spanish throne. Moving to Madrid with his masters, Scarlatti remained attached to the royal household for the remainder of his life. It was only there that one of the miracles of musical art came into being, namely the composition of the vast majority of the 555 known keyboard sonatas by which, only in the past century, has he finally become celebrated. This is in no small part due to the decade of research and scholarship by the distinguished American harpsichordist, Ralph Kirkpatrick, who in 1953 published his landmark biography of Scarlatti, establishing for the first time an approximate chronology of these works (hence the "K" numbers by which they are universally identified today), as well as definitive evidence that the great majority of them were, in fact, conceived in pairs.

The term "sonata" does not imply here the classical sonata form which was developed only after Scarlatti's time. It refers simply to music that is to be played rather than sung. All of Scarlatti's sonatas fit into one mold which we call binary form, that is each is in two sections, each to be repeated.

PROGRAM

DOMENICO SCARLATTI (1685-1757)

*(It is requested that applause be withheld until
the intermission and conclusion of the program.)*

Sonata in A minor, K. 175

Sonata in D minor, K. 213

Sonata in D Major, K. 214

Sonata in B minor, K. 87

Sonata in G Major, K. 14

Sonata in A Major, K. 208

Sonata in A Major, K. 209

INTERMISSION

Sonata in C minor, K. 11

Sonata in E minor, K. 394

Sonata in E Major, K. 395

Sonata in G Major, K. 144

Sonata in F Major, K. 445

Sonata in F Major, K. 446

Sonata in A Major, K. 113

SOM
2013
032



improvisation • composition • dance

@

Bird Recital Hall
University of Louisville
Friday, March 1, 2013 7:00pm

compostQ

dorothy martirano, violin • yu-chen wang, gu-zheng
erik lund, trombone • chris reyman, accordion
armand beaudoin • henry chen (special guest), double basses
kirstie simson • tamin totzke, dance

program:

pyramids	dorothy martirano
occupy	erik lund
compostQ	
dance alone	
descent, debris, debrief	erik lund
henry chen	
conduction	
compostQ	
trio	
tamin totzke, chris reyman,	
erik lund	
yearning	chen yao
yu-chen wang, henry chen,	
kirstie simson	
metro	armand beaudoin
playing space	chris reyman
compostQ	

Violinist Dorothy Martirano has performed extensively in North, Central and South America, Europe and Asia, and most recently in France, Thailand, and Italy. She plays locally and regionally with several groups, including Ms. M. and the Jokers, Tangotta, Motherless Pearls, Maria and Company, and Roadsong. She specializes in contemporary music, and recently premiered new works for violin (by Morgan Powell and Erik Lund) and for violin, tape and dancer (by Ross Feller).

She toured and recorded during the 1980s and early 90s with Composer/Performer/Inventor Salvatore Martirano, doing solo performances of music composed for her, and duos with "Four not Two" a composing/performing interactive computer/MIDI synthesizer system for improvisation.

She has performed and recorded with the Tone-Road Ramblers, the Cal Arts Contemporary Chamber Players, and the University of Chicago Contemporary Chamber Players. Concertmaster of the CUSO since 1990, she has also performed with the Springfield Symphony, the Illinois Chamber Orchestra, Sinfonia da Camera, the Prairie Ensemble, and others. She has recorded for Centaur, Polydor, New World Records, Hal Leonard, Paramount Pictures, Einstein Records, the Korean Broadcasting Corp, CUCD, and Pogo Studios, among others. In addition, she is the Queen of Spain.

A native of Taiwan, Yu-Chen Wang is a graduate of the Tainan National University of the Arts where she studied Gu-Zheng with Dong-He Ling and Hao-Yin Huang; and composition with Siao-Wun Jhuang and Chao-Min Dong. She has performed in master classes for Yan-Jia Zhou, Li Meng, Ji Qiu, Yuan Sha, Ji Wei, and Lei Zhu. Ms. Wang is the winner of the Gold Prize at the "Golden Lotus" International Youth Music Competition in Macau, the First Prize at the Taiwan National Music Competition (on three separate occasions), the First Prize at the Chinese Musical Instrument Association's Competition, and the winner of the Taiwan Young Concert Artist Competition. Ms. Wang has appeared as soloist with the Tainan National University Chinese Orchestra, the National Chinese Orchestra, and the Kaohsiung City Chinese Orchestra. She has performed many solo recitals and has toured to Germany with the Little Giant Chinese Chamber Orchestra. Ms. Wang's compositions are a blend of western classical music and traditional Chinese music. She is interested in expanding the usual instrumentation and forms used in Gu-Zheng ensembles. Since 2009 summer, she has lived in Champaign-Urbana and is working on spreading the Gu-Zheng.

Erik Lund is a composer & trombonist interested in both composed and improvised music. His compositions have won the League of Composers, International Society for Contemporary Music (ISCM) and ASCAP composition competitions, and he has received grants for his work from the Musik Biennale-Berlin Festival, Meet the Composer, ASCAP, the Illinois Arts Council, and the Research Board of the University of Illinois. His works have been commissioned and/or performed by more than a dozen ensembles, including the Arditti Quartet (UK), Orchestra Giovanile Italiana (Italy), Crash Ensemble (Ireland), Wolpe Trio (Germany), Tone Road Ramblers (USA), and C2 Duo (USA), as well as by notable soloists. Lund's works have been performed at major festivals in the United States, Europe, Ireland, and South Korea, and are recorded on Opus One Records, Cybele Records, Centaur Records, and Einstein Records. As a trombonist he has recorded works by Vinko Globokar, Anthony Braxton, and Morgan Powell, and with the Walleye Improvisation Ensemble and Analogue Ensemble. He is an associate professor of music composition at the University of Illinois.

Chris Reyman maintains a multifaceted career as a pianist, accordionist, composer, improviser and educator. He is a member of several Champaign-Urbana area ensembles, including *Almost "A" Quintet*, *Don't Ask* and *Tangotta*. He completed his DMA in Jazz Piano Performance from the University of Illinois in 2011. He currently teaches improvisation, music theory, composition, applied piano and directs small jazz ensembles at Millikin University in Decatur, IL. He also teaches piano, accordion and directs ensembles at the Community Center for the Arts in Urbana, IL. Through his current work, he seeks to merge art, performance, composition, improvisation, meditative practices and aspects in everyday life. He currently resides in Champaign with his cat.

Armand Beaudoin plays bass & cello. He has worked as a sideman with several jazz greats, including Mary Lou Williams, Charlie Byrd, Mose Allison and Sheila Jordan. Presently, he enjoys working with many fine artists in the vibrant community of Champaign-Urbana. He is a professor of mechanical engineering at the University of Illinois, and has bridged his engineering skills with his interest in experimental and improvised music.

Kirstie Simson (UK) has been a continuous explosion in the Contemporary dance scene, bringing audiences into contact with the vitality of pure creation in moment after moment of virtuoso improvisation. Called "a Force of nature" by the New York Times, she is an award-winning dancer and teacher who has "immeasurably enriched and expanded the boundaries of New Dance" according to Time Out Magazine, London. Simson's eternal subject is freedom, as she dares to go beyond the boundaries of form and structure to create movement out of the rhythm of life itself. For the past thirty years Kirstie has collaborated with many dancers and musicians who share a common interest in Improvisation, including Julten Hamilton, Steve Paxton, Nancy Stark Smith, Simone Forti, Darrell Jones, Michael Schumacher, Katie Duck, Russell Malliphant, Le Quan Ninh and countless others. She was awarded a London Time Out 'Dance and Performance Award' as "a unique figure in the dance world" and Jennifer Dunning of the New York Times said of her dancing "Kirstie Simson is justly celebrated in Britain for exquisite, sensuous dancing that seems to come from some simple force of nature". She is renowned today as an excellent teacher and captivating performer who is a leading light in the field of dance improvisation and she is currently involved in making a film about Dance Improvisation with Scottish filmmaker Katrina McPherson. In January 2008 Kirstie joined the faculty of the Dance Department at the University of Illinois in Urbana Champaign.

Tamin Totzke is a movement artist, choreographer and dance educator. She studied dance at Cornish College of the Arts in Seattle, WA and at the University of Minnesota in Minneapolis, where she graduated with a BFA in dance. While in Seattle, Tamin worked with various modern companies and taught modern technique and improvisation at the University of Seattle. Tamin co-directs VESSEL, a Minneapolis-based modern dance company. She teaches and performs at various theaters, festivals and universities throughout the U.S. Her choreographic research and inspiration continues to be influenced by the capability of dance to intersect with and affect contemporary culture.

A versatile bassist, Henry Chen has performed in North America, South America, Europe, South Africa, Asia, and his native Taiwan. He enjoys performing as soloist, chamber music collaborator, and orchestral bassist. Mr. Chen was appointed to the faculty at Ball State University School of Music where he teaches double bass in 2011-12 and he is currently a doctoral candidate in bass performance at the University of Illinois Champaign-Urbana. Mr. Chen serves as associated principal bass of Illinois Symphony Orchestra and assistant principal bass of the Sinfonia da Camera.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Matthew Williams, *conducting*

Student of Frederick Speck

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Friday Evening

March 1, 2013

8:30 p.m.

Comstock Concert Hall

PROGRAM

Petroushskates (1980)

Joan Tower
(b. 1938)

Kaelah McMonigle, *flute*
Alex Ravitz, *clarinet*
Julianne King, *violin*
Ryan Snapp, *cello*
Rene Orth, *piano*

Serenade, Op. 43 (published 1890)

Emil Hartmann
(1836-1898)

- I. Andante. Allegro pastorale
- II. Scherzo (Allegro vivace con fuoco)
- III. Intermezzo (Andante)
- IV. Finale (Rondo. Andantino religioso. Coda.)

Kaelah McMonigle, *flute*
Lindsay Foster, *oboe*
Alex Ravitz & Samantha Holman, *clarinet*
Tyler Taylor & Jake Campbell, *horn*
Paul Tromba & Lauren Roerig, *bassoon*
Sydney Simpson, *string bass*

The Good Soldier Schweik Suite (1956)

Robert Kurka
(1921-1957)

- I. Overture
- II. Lament
- III. March
- IV. War Dance
- V. Pastoral
- VI. Finale

Kaelah McMonigle, *piccolo*
Sam Williams, *flute*
Lindsay Foster, *oboe*
Erin Elliott, *english horn*
Samantha Holman, *clarinet*
Alex Ravitz, *bass clarinet*
Lauren Roerig, *bassoon*
Paul Tromba, *contrabassoon*
Don Woods & Brad Curtin, *trumpet*
Mason Gatch, Jake Campbell & Tyler Taylor, *horn*
Tim Hutchens, *trombone*
Mandi Roberts & Jim Weixler, *percussion*

PROGRAM NOTES

Petroushskates (1980)

Joan Tower

Scored for flute, clarinet, violin, cello, and piano.

Although born in New Rochelle, New York, Joan Tower spent a large portion of her childhood living in Bolivia, Chile, and Peru as a result of her father's business. The eclectic cultural influences during this formative period of her life would later shape and inform her musical output. She completed an undergraduate degree at Bennington College and went on to pursue graduate studies at Columbia University. In 1969 Tower co-founded the Empire Chamber Players, later renamed the Da Capo Chamber Players, for whom *Petroushskates* is written. Tower currently is on faculty at Bard College in New York where she maintains an active calendar with commissions, residencies, and guest appearances. A member of the Academy of Arts and Sciences, she is the first female composer to win the prestigious Grawemeyer Award in Music Composition, sponsored by the University of Louisville, in 1990.

Petroushskates, composed in celebration of the 10th anniversary of the Da Capo Chamber Players, was premiered on March 23, 1980. The curious title of the piece is a combination of its two influences: music from the ballet *Petroushka* by Igor Stravinsky (indeed, the music of Stravinsky in general) and figure skating. Although influenced by Stravinsky, Tower clearly explains in the program notes that "this work is not a pastiche of Stravinsky, but a musical tribute in the form of a memoir with only a few passing references to his works..." The continuous movement of figure skaters seems the perfect imagery for a work full of energy and momentum, exemplary of the kind of "seamless action" Tower aims to achieve.

Serenade, Op. 43 (published 1890)

Emil Hartmann

Scored for flute, oboe, 2 clarinets, 2 horns, 2 bassoons, cello and/or bass.

Emil Hartmann, born in Copenhagen, Denmark, studied the organ and music theory with his father, the nationally-known composer Johan Peter Emilus Hartmann. Emil later moved to Leipzig, Germany to continue music studies. Although Hartmann wrote his first work for the stage and continued to favor that medium, he was best known as a composer of instrumental music, writing nationalist works based on Scandinavian themes. Emil was the fourth generation of Hartmann composer/musicians living in Copenhagen. Despite national recognition, he often traveled abroad to overcome the fame of his father. He held the role of organist at St. John's from 1861-1871, and later moved to the same role at the Christiansborg Palace Church, remaining there from 1871 until his death.

The *Serenade* Op. 43 is a four-movement work grounded in traditional

formal designs. The first movement, in sonata form, features a lilting and lighthearted 6/8 section following an andante common-time introduction which later returns in the new time signature. The second movement, titled Scherzo, follows the standard scherzo-trio-scherzo-coda format, but instead of the typical triple time, Hartmann uses a duple time signature. The Intermezzo is a brief moment of respite for the listener, offering a tranquil horn solo, accompanied at the end of the movement by breezy flute arpeggios. The Finale, in rondo form, gallops toward the finish in a frenzy of activity following a brief but significant period of hymn-like reflection.

The Good Soldier Schweik Suite (1956)

Robert Kurka

Scored for piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, 3 horns, 2 trumpets, trombone, snare drum, and timpani.

Born in Cicero, Illinois, Kurka studied violin as a child. Earning undergraduate and graduate degrees from Columbia University, he later studied music composition with Darius Milhaud. Kurka taught on the faculty at City College of New York, leaving after having been awarded a Guggenheim Fellowship in 1951. He also served on the faculties of Queens and Dartmouth Colleges, receiving many commissions from orchestras and organizations across the United States. In 1957, Brandeis University bestowed upon Kurka an award with the inscription "To Robert Kurka, a composer at the threshold of a career of real distinction." Unfortunately, Kurka died seven months later of leukemia.

The Suite is comprised of music Kurka intended for an opera of the same title, based on a novel by the Czech author Jaroslav Hasek. Taking place during World War I, the anti-war satire tells the story of the drafted Schweik and his (mis)adventures in dealing with the German military authorities. The six movements of the Suite "represent a general idea or theme which reoccurs throughout the book, rather than any specific episodes." The dissonant and searching melodic lines as well as the percussive rhythmic effects found throughout portray the biting satire of Hasek's novel. These aspects, as well as the Suite's inclusion of popular music forms have drawn comparisons between it and the music of Kurt Weill's *Threepenny Opera*.

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THE EIGHTEENTH ANNUAL
Macauley
Chamber Music
Competition

Krista Wallace-Boaz, *Competition Director*
Stephen Mattingly, *Judges' Chair and Associate Director*
Jordan Waller, *Competition Assistant*

University of Louisville School of Music
Comstock Concert Hall
Saturday, March 2, 2013
9:00 a.m. - 2:00 p.m.

Welcome to the University of Louisville!

Smoking is not permitted in the School of Music building.

In the unlikely event of fire or other emergency, please walk to the nearest exit.

The use of recording devices and flash photography is strictly prohibited.

Please silence cell phones & other electronic devices.

Thank you.

PROGRAM

HIGH SCHOOL DIVISION

Ensemble #1 – 9:00 a.m.

Quartetto Op. 18, No. 6

Allegro con brio

Ludwig van Beethoven
(1770-1827)

Streichquartett

Allegro giocoso alla slovacca

Erwin Schulhoff
(1894-1942)

Onfoure

Jessie Li, *violin* Jessie Zhu, *violin*

Aaron Karp, *viola* Matthew Liversedge, *cello*

Coach: Leah Hagel

Ensemble #2 – 9:15 a.m.

Allegro de Concert

Andante/Allegro

Caryl Florio

May

Michael Torke
(b. 1961)

Ballard High School Saxophone Quartet

Kevin Doll, *soprano saxophone* Lianna Spurrier, *alto saxophone*

Blase Groody, *tenor saxophone* Nicole Blandin, *bari saxophone*

Coach: Paul Shepherd

Ensemble #3 – 9:35 a.m.

Trio in B-flat Major Op. 11
III. Tema con Variazioni

Ludwig van Beethoven
(1770-1827)

Trio No.1 in B Major, Op. 8
I. Allegro con brio

Johannes Brahms
(1833-1897)

The Brio Trio

Jonathan Yi, *violin* John Yang, *cello*
Choong-won Jin, *piano*
Coach: Peter McHugh

Ensemble #4 – 10:00 a.m.

Trio
I. Allegro con spirito

Anton Bernard Fuestenau
(1792-1854)

From Across the Sea

Thoma Simaku
(b. 1958)

Oldham County Chamber Flute Ensemble

Eileen Ramirez, *flute* Jasmine Sligar, *flute*
Emily Dautenhahn, *flute*
Coach: Judith Rainey

Ensemble #5 – 10:10 a.m.

Andante et Scherzo (pour quatuor de saxophones)
I. Andante

Eugène Bozza
(1905-1991)

Songs for the Coming Day (for saxophone quartet)
8. "The soul is here for its own joy"

David Maslanka
(b. 1943)

Cambiata

Zach Schlaug, *saxophone* Adam McIntyre, *saxophone*
Darls Hale, *saxophone* Chiane Boom, *saxophone*
Coach: Curtis Essig

COLLEGE DIVISION

Ensemble #6 – 12:00 p.m.

Quatuor de saxophones
II. Chercher

Jun Nagao
(b. 1964)

Allegro de Concert
Andante/Allegro

Caryl Florio

Morehead State University Saxophone Quartet

Kyle Malone, *soprano saxophone* Trevin Little, *alto saxophone*
Tyler Donathan, *tenor saxophone* Isaac Blevins, *bari saxophone*
Coach: Masahito Sugihara

Ensemble #7 – 12:15 p.m.

Divertissement
Prelude, Allegretto assai, Elégie, Scherzo

Jean Françaix
(1912-1997)

Variations on the theme "La ci darem la mano"
from Mozart's *Don Giovanni*

Ludwig van Beethoven
(1770-1827)

That Trill Trio

Jackie Royce, *bassoon* Teil Buck, *oboe*
Dylan Lloyd, *clarinet*
Coach: Matthew Karr

Ensemble #8 – 12:40 p.m.

Fantazia

Orlando Gibbons
(1853-1625)

Quartet for Saxophone
I. Quickly

Elliot A. Del Borgo
(b. 1938)

Erebus Saxophone Quartet

Desmond Anderson, *soprano saxophone* Jurian Johnson, *alto saxophone*
Greg Knox, *tenor saxophone* Kevin Clark, *bari saxophone*
Coach: Masahito Sugihara



KENTUCKY CENTER CHAMBER PLAYERS

29TH SEASON • 2012-2013

HISTORY

2012-2013 season is our 29th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues - the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively. Beginning this season, we will also be performing in additional venues in the region, including historic Locust Grove.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two string players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. Our second, for New Dynamics Records - which includes many of the works by living composers and was released on Nov. 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Sunday, September 30th at 3 PM
Stem Concert Hall
Ogle Center, Indiana University Southeast

PROGRAM

Grand Duo Concertant in A Major, Op. 85

Mauro Giuliani
(1781-1829)

Allegro maestoso
Andante molto sostenuto
Scherzo: vivace – Trio
Allegretto espressivo

Andrew Rhinehart, guitar
Peter McHugh, violin

Terzetto in C Major for Two Violins and Viola, Op. 74

Anton Dvorak
(1841-1904)

Introduzione: Allegro ma non troppo
Larghetto
Scherzo: Vivace – Trio: poco meno mosso
Tema con variazione: Poco adagio – molto allegro – poco adagio
– moderato e risoluto – molto allegro

Peter McHugh, violin
Jeremy Mulholland, violin
Meghan Casper, viola

Intermission

Trio in A minor for Piano, Violin and Cello

Maurice Ravel
(1875-1937)

I – Modere
II – Pantoum: Assez vif
III – Passacaille: Tres large
IV – Final: Anime

Peter McHugh, violin
Megumi Ohkubo, cello
Joanna Goldstein, piano

Program Commentary from the Stage, Susan Reigler

Sunday, February 3rd at 5 PM
Comstock Recital Hall
School of Music, University of Louisville

PROGRAM

Sonata for in A Major, Op. 69

Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile; Allegro vivace

Megumi Ohkubo, cello

Joanna Goldstein, piano

Intermission

L'Histoire du soldat (A Soldier's Tale)

Igor Stravinsky
(1882-1971)

The Soldier's March
Airs by a Stream
Pastorale
Royal March
The Little Concert
Three dances: Tango, Waltz, Ragtime
The Devil's Dance
The Little Chorale
The Devil's Song
The Great Choral
The Devil's Triumphant March

Performers

Narrator - Chad Sloan
Voice of the Soldier - Chad Sloan
Voice of the Devil - Paul Kerr
Eduard Forehand - The Soldier
Phillip Velinov - The Devil
Natalia Ashikhmina, - The Princess & Yvonne

Peter McHugh, violin; Dallas Tidwell, clarinet; J.Jerome Amend, trumpet
Matthew Karr, bassoon : Brett Shuster, trombone
Bert Witzel, bass ; Greg Byrne, percussion
Jason Seber, conductor

Alun Jones, Director and Choreographer
Assistant to the Director and Choreographer, Helen Starr
Lighting, Brad Ritchie
Stage Manager, Leslie Oberhausen

Program Commentary from the stage, Susan Reigler

***This production was made possible through
the generosity of:***

Mrs. Edith S. Bingham

Peggy Fowler

Betty and David Jones

The dancers appear by kind permission of the Louisville Ballet.

Costumes by courtesy of the Louisville Ballet

*Special thanks to Bruce Simpson,
Artistic Director of the Louisville Ballet, for use of rehearsal studios.*

*Special thanks to the University of Louisville Dance Academy
for use of the dance floor.*

SOM
2013
034

Sunday, March 3rd at 3 PM
Comstock Recital Hall
School of Music, University of Louisville

PROGRAM

Variations on "La ci darem la mano"

Ludwig van Beethoven
(1770-1827)

Jennifer Potochnic, oboe
Dallas Tidwell, clarinet
Matthew Karr, bassoon

Piano Trio No. 1 in D minor, Op. 49

Felix Mendelssohn
(1809-1847)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo
Finale

Peter McHugh, violin
Megumi Ohkubo, cello
Joanna Goldstein, piano

Intermission

Tempest Fantasy

Paul Moravec
(1957 -)

Ariel: Leggiero, molto vivace
Prospero: Adagio, melancholy
Caliban: Grotesque (ma non troppo)
Sweet Airs: Tempo rubato, dolce, serene
Fantasia: Fast, agitated

Dallas Tidwell, clarinet
Megumi Ohkubo, cello

Peter McHugh, violin
Joanna Goldstein, piano

Program Commentary from the Stage, Susan Reigler

Sunday, April 14th at 5:30 PM
Audubon Room, Locust Grove

PROGRAM

Overture on Hebrew Themes, Op. 34

Serge Prokofieff
(1891-1953)

Dallas Tidwell, clarinet Peter McHugh, violin
Jeremy Mulholland, violin Jonathan Mueller, viola
Megumi Ohkubo, cello Joanna Goldstein, piano

Rustiques

Joseph Canteloube
(1879-1957)

Pastorale
Reverie
Rondeau a la francaise

Jennifer Potochnic, oboe
Dallas Tidwell, clarinet
Matthew Karr, bassoon

Intermission

Quintet in F minor, Op. 34 for Piano and Strings

Johannes Brahms
(1833-1897)

Allegro non troppo
Andante, un poco Adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo

Peter McHugh, violin Jeremy Mulholland, violin
Jonathan Mueller, viola Megumi Ohkubo, cello
Joanna Goldstein, piano

Program Commentary from the Stage, Susan Reigler

*This program is presented in collaboration with
historic Locust Grove.*

THE DANCERS

Natalia Ashikhmina - Born in Bratsk, Russia, Natalia graduated from the world-renowned Novosibirsk Ballet Academy studying under Tatiana Sulimova and Tatiana Kapustina. She accepted Vyacheslav Gordeyev's invitation and became the youngest prima ballerina of the Russian National Ballet in Moscow where she worked with Andrey Kudeline and partnered with Yuri Bulaka. Five years later, Eldar Aliev offered Natalia a principal position with Ballet Internationale in Indianapolis where she worked with legends Irina Kolpakova and Vladilen Simeonov. Natalia joined the Louisville Ballet as a principal dancer in 2006. Here, she has the privilege of working with Bruce Simpson, Helen Starr, Alun Jones, Harald Uwe Kern and a multitude of wonderful choreographers and staggers. Her repertoire includes Princess Aurora (*The Sleeping Beauty*), Giselle (*Giselle*), Nikiya (*La Bayadere*), Belle (*Beauty and the Beast*), Zabeida (*Scheherazade*), the Sylph (*La Sylphide*), Kitri (*Don Quixote*), Daisy (Andre Prokovsky's *The Great Gatsby*), the Dying Swan, Helen Picket's Etisian, Val Caniparoli's Vivace and over 100 performances as Odette/Odile (*Swan Lake*). Natalia won the Audience Award at the 1998 International Ballet Competition Arabesque, a gold medal at the 1999 Competition of Professional Ballet Academies in Russia, performed at the 2004 Gala des Etoiles in Montreal and holds a Master of Fine Arts degree from the Novosibirsk Choreographic College. She and her family now call Louisville home.

Eduard Forehand - Eduard Forehand began training at the age of nine with Thomas Armour in Miami, Florida. Upon graduation, he continued his studies at the Nutmeg Conservatory before accepting his first contract with The Richmond Ballet. While there, Eduard enjoyed performing in *Nuevo Tango* and in a lead role in *Gershwin by George*. After leaving Richmond, he ventured to The Charleston Ballet Theatre where he performed in Jill Bahr's *Rite of Spring* and *Seven Deadly Sins*, among other works. Following Charleston, Eduard joined The Augusta Ballet and continued on to The Dayton Ballet where he performed leading roles in *Carmina Burana*, *Nutcracker*, *Romeo and Juliet* and *Thresholds II*. He performed Bacchus in Val Caniparoli's *The Seasons* as well as the role of Solar from *La Baydere*. This is Eduard's fourth season with the Louisville Ballet.

Phillip Velinov – Born in Bulgaria's capital, Phillip started his training at the State Choreographic School in Sofia and later transferred to the Alabama School of Fine Arts on a full scholarship. Upon graduation, he joined the Alabama Ballet and later won the first full performing arts scholarship in the 150-year history of Birmingham-Southern College completing a B.A. with honors in Dance. Phillip has had the honor to study and work with Maestro Roumen Rachev, Dame Sonia Arova, Thor Sutowsky, Professor Mira Popovich, Vladilen Simeonov and Irina Kolpakova. He was a soloist with Ballet Internationale (Indianapolis) prior to joining the Louisville Ballet as a principal dancer in 2006. Phillip received diplomas at the 1998 and 2002 Varna International Ballet Competitions and won the 1998 Birmingham Fine Arts Society Award for Excellence in Dance. Repertoire highlights include a wide spectrum of roles: Albrecht (*Giselle*), the Golden Slave (*Scheherazade*), the Sugar Plum Cavalier and Drosselmeyer (*The Nutcracker*), Nana the dog (*Peter Pan*), Basilio, Espada, Gamache and Lorenzo (*Don Quixote*), Carabosse, (*Sleeping Beauty*), Doctor Coppelius (*Coppelia*), Puck (*Midsummer Night's Dream*), as well as roles in George Balanchine's *Agon*, Lila York's *Celts* and "That's Life" in Twyla Tharp's *Nine Sinatra Songs*.

THE VOICE OF THE DEVIL

Paul Kerr - Paul is having a Devil of a good time Co-Narrating A Soldier's Tale. Currently working with Stage One Theatre in the story of Jackie Robinson (Jackie and Me), he has appeared throughout the country in National Tours, Regional Theatres, and Guest Artist and teacher at several Universities. He is very proud to be working with the wonderful Kentucky Center Chamber Players

PERFORMERS

J. Jerome Amend (*trumpet*) Principal trumpet of the Louisville Orchestra, Jerry Amend joined the orchestra in 1972 following four years as trumpet soloist with the 564th USAF Tactical Air Command Band (Langley AFB, Virginia). He has appeared as soloist with the orchestra a number of times and his work there regularly includes performances with the Kentucky Opera and Louisville Ballet. Prior to military service, he performed with the Houston Symphony under Music Directors Sir John Barbirolli and André Previn.

Since 1989, Mr. Amend has been Music Director of the Commonwealth Brass Band. This English-style brass band is an ensemble-in-residence at Indiana University Southeast where Mr. Amend also maintains a trumpet studio as an adjunct instructor. He also conducted the Louisville Contemporary Chamber Consort (1973-1975), the Musician's Union Summer Band (1986), the Louisville Festival Symphony, and was Co-Director of the "Twentieth-Century Series" (1975-1977) at the University of Louisville. He taught both trumpet and music theory at the University of Louisville for 28 years.

Greg Byrne (*percussion*) Dr. Greg Byrne is Associate Director of Bands and Associate Professor of Music at the University of Louisville. His responsibilities include conducting the University of Louisville Percussion Ensemble, the Concert Band and overseeing all Athletic Bands. Dr. Byrne also teaches percussion methods, marching band techniques and studio percussion. Prior to this appointment, Dr. Byrne held a similar position at Auburn University. At Auburn, he developed an extensive world music program through the percussion idiom, including a Marimba Band, Gamelan and Steel Drum Band. Dr. Byrne is a clinician for Sabian Cymbals LTD and Pearl Drums. He has recently performed in Japan with the percussion group FALSA at the University of Hirosaki. His athletic bands have performed at the Gator Bowl, Humanitarian Bowl, Weedeater Bowl, Outback Bowl, Peach Bowl, Sugar Bowl, Motor City Bowl, GMAC Bowl, the Liberty Bowl and the Kentucky Derby.

Meghan Casper (*viola*) Meghan received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy. Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, the National Arts Club Competition and the Mason-Hamlin Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of Kentucky Center Chamber Players.

Alun Jones (*staging*) Alun Jones was the Artistic Director of the Louisville Ballet from 1978 – 2002. He was educated in Wales where he studied music for 9 years and graduated from Monmouthshire College of Arts and Crafts with a degree in Design. He received his ballet training at the Ballet Rambert School in London and danced with the London Festival Ballet and with the ballet of the Zurich Opera House in Switzerland.

Mr. Jones has taught, staged and choreographed ballets throughout the United States, Europe and Asia. He has designed scenery and costumes for the Houston Ballet, Tulsa Ballet Theatre and the Louisville Ballet. He was the chairman of the professional wing of the National Association for Regional Dance (R.D.A.) for two years and has been a site visitor for the National Endowment for the Arts and The Ohio Arts Council.

In 1998 Jones received the Milner Award, Kentucky's highest honor in the Arts, presented by Governor Patton. For the past six years, Mr. Jones has served on the jury of the European Stage Dance Union's International Competition in Croatia.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has also served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986. He has been featured as soloist with Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice," in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Weisberg and Lou Skinner.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May of 2006 under the instruction of former Cleveland Quartet Violist, James Dunham. While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo, American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons.

In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto. Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Jeremy Mulholland (*violin*) Jeremy received the Master of Music degree from the University of Louisville in 1997, and holds undergraduate degrees in Music Performance and Music Theory and Composition. He was appointed the Director of Orchestral Studies at Eastern Kentucky University in 2005, a position with responsibilities that include conducting Eastern's 70-member symphony orchestra and the ECU String Orchestra. Other conducting positions have included directorships with the Centre College Symphony and String Orchestras, the Heritage Area String Program, the Central Kentucky Youth Orchestras, and the Kentucky Ballet Theater Orchestra.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of the Louisville. He earned his private pilot license in 1986 and is an enthusiastic weekend golfer. Megumi has three sons with his wife, Katheryn, a violinist in the Louisville Orchestra.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Andrew Rhinehart (*guitar*) Andrew holds both Bachelor and Master degrees in Music Performance with an emphasis on classical guitar from the University of Louisville and is currently working on his doctoral degree at the University of Kentucky. He has studied extensively with teachers such as Daniel Boring and jazz guitarist Craig Wagner. While studying at U of L, Andrew performed in master classes for classical guitar greats such as Matteo Mela, Dr. Steven Thachuk, and Manuel Barrueco. He has participated in summer programs with the Cincinnati Conservatory and the National Pastoral Musicians Association. He enjoys playing several different styles of music including jazz, classical, blues, country, and rock. Since graduation he has been teaching and performing in the Louisville area and throughout the U.S. As a guitarist Andrew would like to share his music performance philosophy and instruction methods to anyone who would like to achieve technical discipline and overall mastery of the guitar.

Jason Seber (*conductor*) Jason Seber is celebrating his eighth season as Music Director of the Louisville Youth Orchestra. During his tenure the LYO has collaborated with many fine conductors and guest artists including Jorge Mester, Robert Franz, Caroline Goulding, Christopher O'Riley, Kit Armstrong, and Conrad Tao. He has also led the LYO in regional and state premieres of new works by Joan Tower, Joseph Schwanter, and Jay Greenberg. Mr. Seber also provided string arrangements for charts on *Circuital*, which was nominated for the 2012 Grammy Award for Best Alternative Album. In addition to his position with the Louisville Youth Orchestra, Mr. Seber is also the Director of Orchestras at the Youth Performing Arts School (YPAS), a magnet school for the performing arts in Louisville, KY.

Mr. Seber served as Assistant Conductor of the Cleveland Pops Orchestra from 2005 to 2007 and still returns regularly to guest conduct. He also served as Assistant Conductor of the National Repertory Orchestra and the Cleveland Institute of Music Orchestras. Mr. Seber frequently guest conducts the Louisville Orchestra in their Making Music, OrKIDStra, Pops, and Side-by-Side series. He has also guest conducted the Charleston Symphony, National Symphony, Mansfield Symphony, Ashland Regional Ballet, Music Theatre Louisville, and at the Sewanee Summer Music Festival. Highlights of the 2012-13 season include a debut with the Colorado Symphony, a full-scale production of Stravinsky's *L'Histoire du Soldat* with the Kentucky Center Chamber Players, and return appearances with the Louisville Orchestra and the Cleveland Pops.

Mr. Seber earned his MM in orchestral conducting from the Cleveland Institute of Music and a BM in violin and BME from Baldwin-Wallace College Conservatory of Music. In addition he spent five summers at the Pierre Monteux School for Conductors and Orchestral Musicians in Maine.

Brett Shuster (*trombone*) Grammy winner Brett Shuster is the Trombone Professor at the University of Louisville. Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. His performance experience includes two years traveling internationally with the Grammy winning Chestnut Brass Company, and appearances with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Newport Classics, Albany, Warner, and Summit labels. During the summers of 1997 - 1999, Dr. Shuster performed as a soloist and conductor, and provided master classes at the Seminario de Musica de Montenegro, Brazil. In March 2004, Dr. Shuster was featured soloist with the United States Army Orchestra at the Eastern Trombone Workshop. Dr. Shuster's teaching experience also includes serving on the faculty at Western Illinois University from 1999-2000 and Temple University from 1994-1996.

Chad Sloan (*narrator*) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdocimo, in Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Roméo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival. He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Juilliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society. Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (*clarinet*) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hiroasaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Bert Witzel (*double bass*) Bert holds a Bachelor of Music from the Curtis Institute of Music. Mr. Witzel began playing the bass when he attended the Baltimore School for the Arts, studying with Rick Barber, assistant principal bass of the National Symphony Orchestra. Upon graduating high school he attended the Curtis Institute of Music on a merit-based full-tuition scholarship, where he studied with Hal Robinson, principal bass of the Philadelphia Orchestra, and Edgar Meyer, renowned double bass soloist. Before graduating from the Curtis Institute of Music, Mr. Witzel was appointed principal bass of the Louisville Orchestra, where he currently performs. He has performed with the Philadelphia Orchestra, Cincinnati Symphony Orchestra, National Symphony Orchestra, Minnesota Orchestra and the Detroit Symphony Orchestra, among others.

**The Eighteenth Annual Macauley Chamber Music
Competition Winners Recital
March 3, 2013
7pm**

Allegro de concert
Andante/Allegro

Caryl Florio

**Ballard High School Saxophone Quartet
High School Honorable Mention**

Kevin Doll, soprano saxophone Lianna Spurrier, alto saxophone
Blase Groody, tenor saxophone Nicole Blandin, bari saxophone
Coach: Paul Shepherd

From Across the Sea

Thoma Simaku
(b. 1958)

**Oldham County Chamber Flute Ensemble
High School Honorable Mention**

Eileen Ramirez, flute Jasmine Sligar, flute
Emily Dautenhahn, flute
Coach: Judith Rainey

Andante et Scherzo (pour quatuor de saxophones)
I. Andante

Eugène Bozza
(1905-1991)

**Cambiata
High School Third Prize**

Zach Schlaug, saxophone Adam McIntyre, saxophone
Davis Hale, saxophone Chiane Boom, saxophone
Coach: Curtis Essig

Trio No.1 in B Major, Op. 8
I. Allegro con brio

Johannes Brahms
(1833-1897)

**The Brio Trio
High School Second Prize**

Jonathan Yi, violin John Yang, cello
Choong-won Jin, piano
Coach: Peter McHugh

Quartetto Op. 18 No. 6
Allegro con brio

Ludwig van Beethoven
(1770-1827)

Streichquartett
Allegro giocoso alla slovacca

Erwin Schulhoff
(1894-1942)

**Onfourre
High School First Prize**

Jessie Li, violin Jessie Zhu, violin
Aaron Karp, viola Matthew Liversedge, cello
Coach: Leah Hagel

Quartet for Saxophone
I. Quickly

Elliot A. Del Borgo
(b. 1938)

**Erebus Saxophone Quartet
College Third Prize**

Desmond Anderson, soprano saxophone Jorian Johnson, alto saxophone
Greg Knox, tenor saxophone Kevin Clark, bari saxophone
Coach: Masahito Sugihara

Divertissement
Allegretto assai
Scherzo

Jean Françaix
(1912-1997)

**That Trill Trio
College Second Prize**

Jackie Royce, bassoon Teil Buck, oboe
Dylan Lloyd, clarinet
Coach: Matt Karr

Quatuor de saxophones
II. Chercher

Jun Nagao
(b. 1964)

Allegro de Concert
Andante/Allegro

Caryl Florio

**Morehead State University Saxophone Quartet
College First Prize**

Kyle Malone, soprano saxophone Trevin Little, alto saxophone
Tyler Donathan, tenor saxophone Isaac Blevins, bari saxophone
Coach: Masahito Sugihara

Special Thank-You: University of Louisville School of Music, Chamber Music Society, Krista W. Boaz, Stephen Mattingly, Jacquelyn Rosky, Jordan Waller, Natalie Rahn, Sunny Lu, Priskali Achumi, and

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Max Rabinovitsj, *violin*

Paul York, *cello*

&

Dror Biran, *piano*

Monday Evening

March 4, 2013

8:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

Suite No. 4 in E Flat Major, BWV. 1010

Johann Sebastian Bach
(1685-1750)

Prelude

Allemande

Courante

Sarabande

Bouree I & II

Gigue

Paul York, *cello*

Sonata for Violin and Piano in A Minor, Op. 105

Robert Schumann
(1810-1856)

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

Max Rabinovitsj, *violin*, & Dror Biran, *piano*

INTERMISSION

Piano Trio No. 1 in B-Flat Major, Op. 99, D. 898

Franz Schubert
(1797-1828)

Allegro moderato

Andante un poco mosso

Scherzo. Allegro

Rondo. Allegro vivace

Max Rabinovitsj, *violin*, Paul York, *cello*, & Dror Biran, *piano*

ARTIST BIOGRAPHIES

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been concertmaster of the Ottawa (Canada) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the St. Louis Symphony and the Nice (France) Orchestra. In 1984, he became Associate Conductor of the Gulbenkian Orchestra (Lisbon, Portugal) and guest conducted both in Europe and the United States. He founded the St. Louis String Quartet and the Trio da Vinci and was a director of music festivals in France, Portugal and Morocco. He has been String Professor at the University of Texas, Washington University (St. Louis) and Evora University (Portugal). At present, he is Visiting Professor at James Madison University.

An accomplished soloist, chamber musician and teacher, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. He is also a member of the artist faculty at the Sewanee Summer Music Festival. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and Ablaze labels.

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, seductively lyrical but intensely dramatic". Born in Israel, Dr. Biran studied piano with Mrs. Lily Dorfman, Mr. Arie Vardi, Mr. Paul Schenly, and Dr. Daniel Shapiro. In 2006, he received his Doctoral degree from The Cleveland Institute of Music. Dr. Biran is a top prizewinner in the M.K. Ciurlionis International Piano Competition, the Cleveland International Piano Competition, the Pilar Bayona International Piano Competition and the America-Israel Cultural Foundation. Dr. Biran has performed with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain and the Israel Philharmonic Orchestra. Dr. Biran is Assistant Professor of Piano at the University of Louisville. Future engagements include concerts in the United States, Europe, Israel and South Africa.

SOM
2013
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UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Jack Ashworth

&

Matilda Ertz

harpsichords

Faculty Recital

Wednesday Evening

March 6, 2013

7:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

The harpsichords used tonight are both modeled after French double manual instruments of the late seventeenth and early eighteenth century. The black one with gold banding was constructed from a kit by local piano and harpsichord technician Brian Steward; it belongs to the School of Music. The dark green instrument was made by Willard Martin and belongs to Jack Ashworth.

Disposition on both instruments is two 8' choirs of strings, one 4' choir of strings, and a buff (or "lute") stop.

We welcome audience members on stage after the performance to have a closer look at the two harpsichords.

We would like to thank Brian Steward for his careful maintenance work on these instruments, especially during the last two weeks.

PROGRAM

Suite a due cembali

Allemande

Courante

Sarabande

Gigue

Johann Mattheson

(1681-1764)

Deux pieces pour clavecin (1935)

I. Lento

II. Allegro con brio

Bohuslav Martinů

(1890-1959)

Concerto a duoi Cembali Concertati

I.

II. Andante

III. Presto

Wilhelm Friedemann Bach

(1710-1784)

Preludes for Piano (1937)

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

George Gershwin

(1898-1937)

Sonata a due cembali

Johann Mattheson

5041
2013
122

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, March 7, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCAATION

Suite for 6 Trumpets

- I. Maestoso
- II. Chorale
- III. Finale

Anthony Plog
(b. 1947)

University of Louisville Trumpet Ensemble
(students of Michael Tunnell)

Seth Burkhardt, Trevor Webb, Christian Kemplear,
Nathan Yothers, Joe Meibers & Clinton Linkmeyer, *trumpets*

Fanfare and Fugue for 5 Trumpets

Jan Bach
(b. 1937)

Univesity of Louisville Graduate Trumpet Ensemble
(students of Michael Tunnell)

Nick De Jarlais, Jon Wysong, David Jaffe,
Clay Parler & Erika Howard, *trumpets*

Blue Wolf

Brad Edwards
(b. 1963)

Sebastian Van Horn, *trombone*
(student of Brett Shuster)

Fantaisie Pastorale Hongroise

Albert Franz Doppler
(1821-1883)

Chelsea Reidinger, *flute*
(student of Don Gottlieb)
Drew Foley, *piano*

Ballade pour trombone tenor et piano

Eugene Bozza
(1905-1991)

Ethan Evans, *trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Sonatina for Trombone and Orchestra

Kazimerz Serocki
(1922-1981)

- I. Allegro
- II. Andante molto sostenuto
- III. Allego vivace

Patrick Bolender, *trombone*
(student of Brett Shuster)
Debbie Dierks, *piano*

Sonata for Trombone and Piano

Donald H. White
(b. 1921)

- I. Quietly and Sustained

Joshua Barnes, *trombone*
(student of Brett Shuster)
Sunny Lu, *piano*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Tony Watson, *flute*

&

Kevin Shank, *guitar*

Songs and Dances from Around the World

CMP Faculty Recital

Thursday Evening

March 7, 2013

8:00 p.m.

Comstock Concert Hall

PROGRAM

Sonata in C Major, BWV 1033

Andante-Presto

Allegro

Adagio

Menuet I-Menuet II

J. S. Bach
(1685-1750)

Bachianas Brasileiras No. 5

I. Aria

Heitor Villa-Lobos
(1887-1959)

Gran Duetto concertante, Op. 52

Andante sostenuto

Mauro Giuliani
(1781-1829)

Natalia

Antonio Lauro
(1917-1986)

African Bagatellas

II. Mbira Song

Dusan Bogdanovic
(b. 1955)

PAUSE

Fish Are Jumping *for Flute Alone*

Robert Dick
(b. 1950)

Rumanische Volkstanze

1. Jocul cu băță

2. Brâul

3. Pe loc

4. Buciumeana

5. "Poarga" românească

6. Mănușelul

Bela Bartok
(1881-1945)

Mountain Songs

1. Barbara Allen

2. The House Carpenter

5. Cindy

Robert Beaser
(b. 1954)

BIOGRAPHIES

A respected musician and educator, **Tony Watson** has more than thirty years studio flute teaching experience and is the Musikgarten and Suzuki Flute instructor for the University of Louisville's Community Music Program. His students have earned top honors, winning concerto competitions and seats in youth orchestras, All-State Bands, and university orchestras. He is also Adjunct Instructor of Music at Elizabethtown Community College where he teaches Introduction to Music both in the classroom and Online.

Formerly principal flutist with the Colorado Gilbert and Sullivan Festival and the DeKalb Wind Symphony, he has performed with the Jefferson Symphony (Colorado), Orchestra Atlanta, the Atlanta Ballet Orchestra, the woodwind quintet Montage and with the Pandean Players Wind Chamber Ensemble. In 2000-01, he was featured as flute soloist with the Atlanta Boy Choir on their tours of the Canadian Maritime Provinces and throughout Italy including performances at the Papal Basilica of St. Francis of Assisi, St Mark's Basilica in Venice and St. Peter's Basilica in Rome.

Dr. Watson earned the Bachelor of Music degree in Music Education from Valdosta State University, the Master of Music degree in Flute Performance from the University of Colorado at Boulder, and the Doctor of Musical Arts degree in Flute Performance with a minor in Music Education from the University of Georgia. His dissertation *The Flute Pedagogy of Toshio Takahashi* surveys the teaching technique of the Suzuki Flute School author. In addition, Dr. Watson completed extensive teacher training at the East Tennessee Suzuki Flute Institute and the Talent Education Institute in Matsumoto, Japan where he studied with Toshio Takahashi. His teachers have included Angeleita Floyd, Geoffrey Gilbert, Karen Yonovitz, Carl Hall, Angela Jones-Reus, William Bennett, Peter Lloyd and Toshio Takahashi.

Kevin Shank was born and raised in Coventry, Rhode Island. After graduating from high school he pursued his studies of guitar at the Berklee College of Music in Boston, Massachusetts graduating (Cum Laude) in 1984. Kevin joined the US Army Band in Oct. of 1985 and broadened his skills in all areas of performance including Jazz, Rock, and Classical Guitar. While stationed in various assignments Kevin had the opportunity to study classical guitar with Michael Newman at the Mannes College of Music in New York City and Yasunori Kitsukawa while stationed in Japan. He has performed for many dignitaries to include former Secretary of State Colin Powell, Ambassador Shirley Temple Black, and former President George Bush Senior. Kevin has performed on the radio program "Kentucky Homefront", has had numerous recitals at the University of Louisville, the

Elizabethtown Community College, and performed at the Guitar Federation of America Conference in Miami, FL. in 2003. Kevin completed his Master Degree in classical guitar performance from the University of Louisville and is now teaching at the Elizabethtown Community and Technical College in Elizabethtown, KY. He is a certified member of the Music Teachers National Association as well as the American String Teachers Association. Kevin is married to Christina Shank and they have two wonderful children, Amanda and Jonathan.

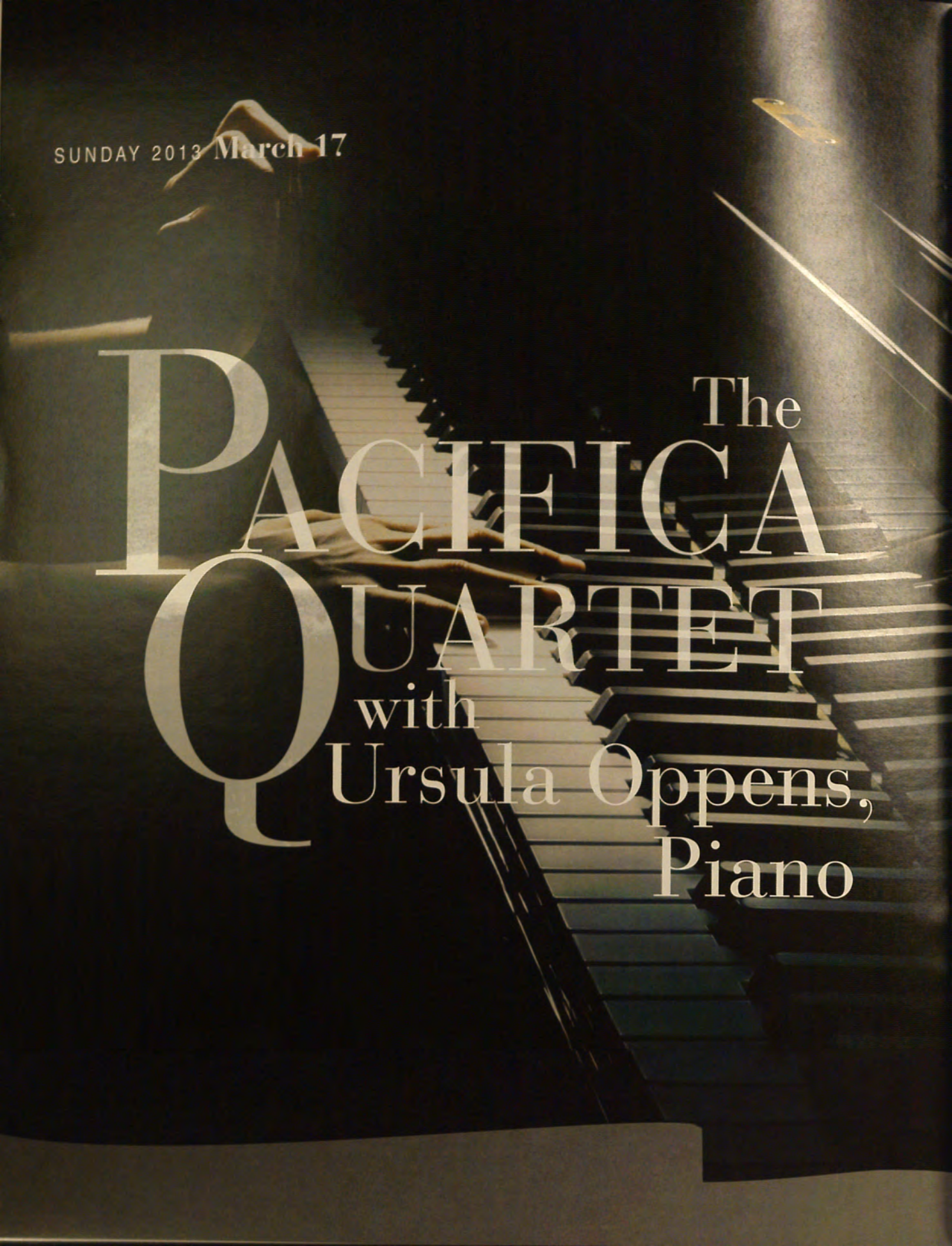
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SUNDAY 2013 March 17

The
PACIFICA
QUARTET
with
Ursula Oppens,
Piano

**THE PACIFICA QUARTET WITH
URSULA OPPENS, PIANO**

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored
by Ms. Edith S. Bingham

String Quartet in F Major, Op. 135 (1826)

Allegretto
Vivace
Lento assai, cantante e tranquillo
Der schwer gefasste Entschluss:
Muss es sein? Es muss sein! Es muss sein!
Grave, ma non troppo tratto; Allegro

Ludwig van Beethoven
(1770-1827)

Tableaux Funebres for Piano Quintet (rev. 2003)

I. Summer
II. Autumn
III. Winter
IV. Spring

Claude Baker
(b. 1948)

Tableaux Funebres was commissioned by the Chamber Music Society for its 50th Anniversary
in 1988 and dedicated to the memory of Nelson Keyes

INTERMISSION

Quatour a cordes (1903)

Allegro moderato: Très doux
Assez vif: Très rythmé
Très lent
Vif et agité

Maurice Ravel
(1875-1937)

The Pacifica Quartet is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Ursula Oppens is represented by Colbert Artists Management, Inc.
111 West 57th Street, New York, NY 10019

THE PACIFICA QUARTET



Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Vamos, cello

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, the Grammy Award-winning Pacifica Quartet tours extensively throughout the United States, Europe, Asia, and Australia. Shortly after its 1994 formation in California, the Pacifica Quartet won top prizes in the music world's most prestigious competitions, including the 1998 Naumburg Prize. The Quartet has since received many honors, including being appointed quartet-in-residence at the Metropolitan Museum of Art, a position held for 43 years by the Guarneri String Quartet.

In 2002 and 2003 the Pacifica Quartet won wide acclaim for the first single-concert performances of Elliott Carter's complete five-quartet cycle: The New York Times called the accomplishment "brilliant" and "astounding," and the Chicago Tribune praised the Quartet's "astonishing talent, energy, and dedication." In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and

the appointment to Lincoln Center's CMS Two. In 2006 the Pacifica was awarded a prestigious Avery Fisher Career Grant, becoming only the second chamber ensemble so honored in the Grant's long history. Also in 2006 the Quartet was featured on the cover of Gramophone and heralded as one of "five new quartets you should know about," the only American quartet to make the list. More recently, the Pacifica's recording of Carter's Quartets Nos. 1 and 5 won the 2009 Grammy Award for Best Chamber Music Performance.

The members of the Pacifica Quartet were appointed to the faculty of the University of Illinois in 2003 and serve as quartet-in-residence. They are also resident performing artists at the University of Chicago.

For more information, please visit www.pacificaquartet.com.

URSULA OPPENS, PIANO



Ursula Oppens is equally committed to programming traditional and contemporary repertoire. She has performed with many of the world's major orchestras, including the New York and Los Angeles philharmonics, the Boston Symphony Orchestra, the American Composers Orchestra and the orchestras of Chicago, Cleveland and San Francisco. Abroad, she has appeared with such ensembles as the Berlin Symphony, Orchestre de la Suisse Romande, the Deutsche Symphonie and the London Philharmonic Orchestra. Oppens is an avid chamber musician and has performed with the Arditti, Juilliard and Pacifica quartets, among others. A three-time Grammy nominee, Oppens has over the years premiered works by such leading composers as Luciano Berio, William Bolcom, Elliott Carter, John Corigliano, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, Gyorgy Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Joan Tower, Amy Williams,

Christian Wolff and Charles Wuorinen. After 14 years as the John Evans Distinguished Professor of Music at Northwestern University, Ms. Oppens is now a Distinguished Professor on the faculty of the Conservatory of Music at Brooklyn College and the CUNY Graduate Center.

String Quartet in F Major, Op. 135
Ludwig van Beethoven (1770-1827)

Beethoven's last string quartet has been controversial. Some critics regard it as technically competent, but less imaginative than the four that preceded it. Others appreciate its concise exposition, quirky humor and sublime third movement. What is the controversy? Briefly, the four quartets that preceded Opus 135 are extraordinary challenges to classical style, but with Opus 135 Beethoven changed directions, had even "come to his senses." The four movements of this work do not continue the challenge.

The year was 1826, Beethoven was not well and his personal life was in disarray, but by mid-year he completed the C# Minor Quartet, Opus 131, and by mid-September, the F Major Quartet, Opus 135. Opus 131 is extraordinarily diverse and Opus 135 evokes the artistic ideas of the past, specifically those of Haydn and Mozart. Kerman writes, "it is absurd to make excuses for the last quartet, for its un-Faustian tranquillity and relaxation," and he agrees that Beethoven was only doing what he periodically had done throughout his creative life.

A surprising number of musical ideas are used in the first movement sonata and the conversational mode encourages a range of compatible ideas, if not necessarily related ones. One subject leads unselfconsciously to the next one; each voice is the equal of the others. The exchange begins abruptly with the viola's impertinent motive and continues nonstop through the first eight measures. When it does stop, the consequent that materializes is a surprising "answer" to the antecedent, one of entirely different "character": five measures of straight quarter notes, played in unison, "change the subject." The new configurations that follow resume the conversation for some time before finally entering the new key area. In spite of the number of musical ideas, the movement remains concise and well-proportioned throughout.

The Vivace is a finely-wrought Scherzo and Trio, a mocking contrapuntal rush. The three beats in the measure are divided among the instruments making it a delightful mesh of cross rhythms: first the viola and cello have patterns that emphasize the measure, and both violins have syncopated, but different patterns. Then the set-up is inverted until an inexplicably rude low unison Eb interrupts the on-going motion and repeats itself. When it has faded away, the motion resumes with more contrapuntal ingenuity.

The Trio takes off in a rush. It is both longer and more eventful than the Scherzo: repeated notes, rising scales, and a little five-note figure rush through an unusual succession of keys, getting more and more out of kilter until it hits a rut in the key of A Major. Here a diabolic wild dance in the first violin carries on

over the repetition of the five-note motive (played 51 times!) until, exhausted, it sinks down through three octaves. There is a quick reorientation to F Major, and, with no pause, the Scherzo returns. A very short coda in F Major reaffirms the end.

A single low note in the viola connects the F Major tonality of the first two movements with the darkly beautiful D^b Major of the slow set of variations. Compact and short, the whole movement covers less than two pages of a miniature score, but Beethoven's marginal note in his sketches, "*Süsse Ruhegesang oder Friedensgesang*" ("Sweet song of rest or peace") acknowledges its singular value. The eight-measure theme flows out of the build-up of the tonic chord in the first two measures. At first, it moves stepwise, then slowly and serenely, it rises higher phrase after phrase, and culminates in a sweeping arch. The first variation continues the gentle movement, with added chromatic touches and dynamic accents. The third variation moves to the parallel minor for slower block chords and phrases; broken rhythms obscure the theme and it is now heard only in the overall design of the gentle rise and sweeping arch. The last two variations restore the major mode, first with the eighth notes of the original phrases, then with flowing sixteenth notes. A quiet final statement only preserves the harmonic outline of the theme. This series of variations is less about a specific melody than about its arching shape and emotional range. Rosen points out that the move away from the tonic (the little step into E Major in the minor variation) is significant enough to require resolution. Although Beethoven never leaves the tonic, he succeeds in creating harmonic tension that must be resolved in the end as in classical style.

In an unusual move, Beethoven added an annotation something like a motto, at the top of the last movement: "DER SCHWERGEFASSTE ENTSCHLUSS" ("The difficult decision"). Below that, he noted two musical motives. The first, marked Grave, is in the bass clef, in 3/2, and in a key without accidentals: a three-note motive is underscored with the words: *Muss es sein?* "Must it be?" Next follows an Allegro, in the treble clef, F Major key signature, and 2/2 meter, and another three-note motive underscored with the words: *Es muss sein!* "It must be!" And to be sure, he repeats: *Es muss sein!* The first motive dips a minor third, then rises a major third—as in a question. In contrast, *Es muss sein* rises a minor third and falls a perfect fourth. It is most definitive: "It must be!"

This "motto" will always be enigmatic—though some explanatory biographical clues exist: when Beethoven refused to lend the parts for Opus 130 to a certain musician until he had paid his subscription dues, the fellow muttered "Wenn es sein muss!" Subsequently, Beethoven took this and his own answer, "Es muss sein!" and composed a silly canon. Then later he started the last movement of the quartet with this Grave introduction to the Allegro Finale. Whether or not the motto has existential import beyond

the challenge of composing the work, it seems not completely out of line to assume that Beethoven considered the composition of the Finale to be something of a serious chore. A difficult decision, indeed.

The Grave introduction, with its numerous iterations of "Muss es sein?" is not left completely behind when the Allegro takes shape, but, underscored by tremolos and serious harmonic color, it returns at the head of the recapitulation. The numerous statements of the main motive, "Es muss sein!" and other subsidiary ones, including march-like themes are handled with contrapuntal finesse. Beethoven's last essay in the genre rises to the challenge of taking on the spirit of Haydn and Mozart, but with touches that could hardly have been written much before 1826.

Tableaux Funébres (1988/2003)

Claude Baker (b. 1948)

Claude Baker is currently Professor of Composition in the School of Music at Indiana University, Bloomington. He has also served on the faculties of the University of Georgia, the University of Louisville School of Music, and as a Visiting Professor at the Eastman School of Music. At the beginning of the 1991-92 concert season, he was appointed Composer-in-Residence for the Saint Louis Symphony Orchestra--a position he held for eight years. The following program notes have been written by the composer:

Tableaux Funébres provides musical commentary on four haiku texts of rather dark imagery. A haiku is a very short, seventeen-syllable form of Japanese verse that is intended to evoke a wealth of thoughts and emotions. Because of its brevity, the haiku must depend for its effect on the power of suggestion and a deliberate elusiveness: the reader must "fill in" the outlines that have been drawn.

The music of *Tableaux Funébres* seeks not only to reflect the moods suggested by the poetry, but also to amplify the implied meanings present in each haiku...and even to create additional associations. This is accomplished in part by the allusion to and quotation of passages from well-known vocal works that echo the spirit and content of the haiku selected. The poems from which the piece gains its programmatic impetus are given below (in English translations by Harold G. Henderson), each followed by a brief description of the respective movement. Since each of the four haiku refers to a different time of the year, the movements they inspired are laid out in a "four-seasons" sequence, from summer to spring.

I. Summer night:
from cloud to cloud the moon
is swift in flight.
Ranko (1726-99)

Upon first encountering this haiku, I thought immediately of the text of "*Der Abscheid*," the final movement of Gustav Mahler's symphonic song cycle, *Das Lied von der Erde*, and in particular of the passage that reads, in translation:

O see, like some tall ship of silver sails,
The moon upon her course, through heaven's blue sea.
I feel the stirring of some soft south-wind
Behind the darkling pine-wood.

Herein is described the death of the day, when the sun sets and the world falls asleep. Midway through my first movement, after disjointed references to other elements in Mahler's song, there appears an altered quotation of the music that underscores this text. Now, however, Mahler's orchestral fabric is reduced to a string quartet, and the lines emerge as if recalled in distant memory.

II. Grave mound shake too!
My wailing voice--
the autumn wind.
Basho (1644-1694)

The pitch materials for this movement are derived almost exclusively from permutations of the five-note row that serves as the basis of Igor Stravinsky's *In Memoriam Dylan Thomas* for tenor, string quartet and four trombones. Stravinsky selected as text for the "Song" (the principal section of his work) the poem Dylan Thomas composed in memory of his father, "Do Not Go Gentle into That Good Night." In my own movement, there are two modified quotations of the "Song's" brief refrain, that portion of Stravinsky's music written to the words, "Rage, rage against the dying of the light."

III. Night; and once again,
while I wait for you, cold wind
turns into rain.
Shiki (1867-1902)

The third movement draws its inspiration from "*Der Dopplegänger*," the last of the "Heine Lieder" that comprise the second part of Franz Schubert's song cycle *Schwanengesang* (Swan Song). In Heine's poem, the narrator stands before the house where his lost love once lived and is horrified when he imagines that he sees a stranger in the moonlight whose face reflects his own pain. Although Schubert's haunting setting of the poem provides the structural and emotional basis of my movement, the only literal reference to the original song is the appearance of the recurring four-note bass pattern in the piano.

IV. The beginning of spring:
thoughts come - and there is loneliness;
the autumn dusk is here.
Basho

The final movement is in two parts, the division corresponding to the colon in the haiku above. Spring is normally a time for happiness and renewal. For me, one of the greatest poetic and musical celebrations of spring is Richard Strauss' "*Frühling*," the first number in his valedictory work, the *Four Last Songs*. The final cadential chords of the orchestral accompaniment to the Strauss song are adapted here as a sort of motto in the first section of this movement. By way of transition to the contrasting second part, I make reference to various elements from the opening movement of *Tableaux*. For the concluding section itself, the juxtaposition of the words "loneliness" and "autumn" brought thoughts again of a passage from *Das Lied von der Erde*, this time from the second of the six songs, whose individual title is "*Der Einsame im Herbst*" ("The Lonely One in Autumn"):

O love's warm sunshine, have you gone forever
And will my burning tears be never dried?

As the climax for this movement (and, indeed, for the entire work), Mahler's setting of these poignant words erupts suddenly from the texture of my own music. Thus, with the quotation of a fragment from "*Der Abschied*" in the first movement of *Tableaux*, Mahler's music frames mine and brings to full circle the seasonal changes of the haiku. *Tableaux Funébres* was commissioned by the Chamber Music Society of Louisville in celebration of its 50th Anniversary and is dedicated to the memory of Nelson Keyes—a fellow composer and faculty colleague in the music theory department at the University of Louisville.

-Claude Baker

Quatour à cordes
Maurice Ravel (1875-1937)

Completed in 1903, Ravel's only string quartet was warmly received by all his acquaintances with the exception of its dedicatee, Gabriel Fauré, who had reservations concerning the last movement, which he found "stunted and badly balanced." On the other hand, Debussy, his more experienced colleague and elder by ten years (whose one quartet predated Ravel's by as much) wrote the following advice to him: "Dear Friend, Bardac has informed me of your plan to have your Quartet played more softly . . . In the name of all the gods, and mine as well, if I may ask, don't do it. Think of the difference in sound in the auditorium with and without audience . . . don't touch a thing and everything will turn out well." It's a pity that the wrangling of partisans over the merits of each composer's quartet, had the eventual effect of creating an unbridgeable distance between the two, but comparison of the two works is illuminating, for the similarities (between the second movements in particular) are, after all, outweighed by the differences. Debussy, for his part, was inclined to be influenced by the ideals of Symbolism, while Ravel once stated that his sole aim was to achieve "technical perfection." Ravel's music, then, has little of the intuitive search or equivocation that is found in Debussy's. Ravel uses clearer formal structures, and consequently, his often very complex harmony tends to follow traditional root movements with a tonal direction. Rhythm is generally clearly articulated and varied. He modestly sized up his compositional goal in the present work saying, "My Quartet in F answered my desire for musical construction, which I have doubtless brought off imperfectly, but which appears here far more clearly than in my previous compositions." While his desire was to achieve "clarity in the musical construction," much later, he mentioned that he would gladly exchange the technical mastery he had finally acquired for the "artless strength" of this early work.

Characteristically, the first movement of the *Quatour* is not a classical sonata form. Like other neo-classicists who looked for inspiration in the music of the French "musique classique," that is the 17-18th century French masters such as Rameau and Couperin, Ravel was attracted to a ternary form that serves variation of substance and color in the melodic ideas and where form and expression are interchangeable. His movement is logical and precise: rising lines are answered by falling ones, the melodies are straightforwardly diatonic, though they often are treated as elements in a nonspecific modality. In the opening segment the bass line moves in smooth stepwise motion (rising then falling line in the opening phrases) or by thirds. A move to another tonal area does not always entail modulation but it is more often like a brief "sidestep" into another key area. In the middle, contrasting section, Ravel calls for a change of mood when he brings in a new texture when a long and drifting melody, played *très espressif* in

the violin high in its range, is doubled by the viola two octaves below. Simple though it seems at first, the dramatic level begins to rise by the repeat of a triplet figure that gains enough prominence to be recalled both in the coda of this movement, and again in the last movement.

The vivacious and fleet second movement is an ingenious essay on cross rhythms (6/8 vying with 3/4). Marvelously exuberant writing for the strings—tremolos, pizzicatos, trills, explosive dynamic changes—adds fantastical moments. These features resemble the Scherzo in Debussy's Quartet, but other elements, such as the above-mentioned side-stepping harmonic motion, show the influence of his teacher, the French composer Gabriel Fauré.

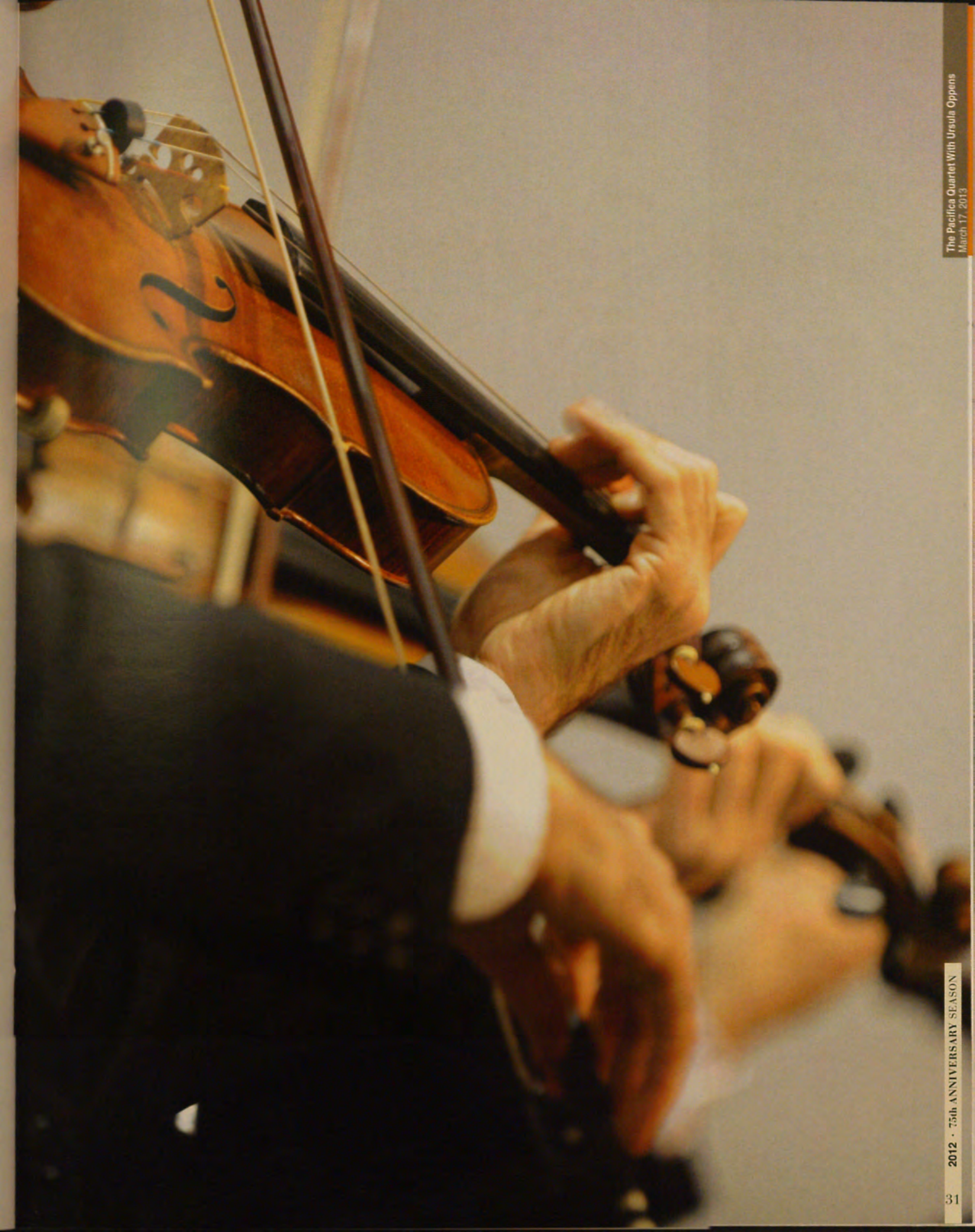
Essential elements in the third movement could perhaps be traced to French 18th-century style—not that it *sounds* at all like early French music—but it speaks to the imaginative pieces of

Rameau and Couperin with their constant changes of meter, irregular phrase patterns, non-developmental melodic structures, and especially, their imaginative use of instrumental color. The movement has no formal shape; rather, it is defined by the flow and exchange of the melodic ideas that appear to have their origin in spoken language, and while a fragmentary reference to the first movement surfaces unannounced, it serves no apparent formal purpose. Interesting. Listening to this scintillating movement is a bit like eaves-dropping on a conversation between instruments.

The final movement is flush with energy and vigor. In the opening, an aggressive tremolo figure is played obsessively, and forceful chords in asymmetrical meters (5/8 and 5/4) dissolve when both subjects of the first movement are recalled (in 3/4). Ravel's exceptional understanding of string color is crucial for the dramatic impact of the movement, indeed for the whole composition. According to the English composer, Ralph Vaughn Williams, who studied briefly with Ravel, his motto was "*Complexe mais pas compliqué*." ("Complex but not complicated.") That sounds about right for a description of the *Quatour*.

- Dr. Jean Christensen

The pre-concert lecture will be given by Prof. Jack Ashworth of the Music History Department. It will be given in room 130 of the Music School between 2 and 2:45 PM.



PROGRAM

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THE PACIFICA QUARTET WITH
URSULA OPPENS, PIANO

March 17, 2013

Comstock Concert Hall
University of Louisville School of Music

This concert is generously sponsored
by Ms. Edith S. Bingham

String Quartet in F Major, Op. 135 (1826)

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefasste Entschluss:

Muss es sein? Es muss sein! Es muss sein!

Grave, ma non troppo tratto; Allegro

Ludwig van Beethoven

(1770-1827)

Tableaux Funebres for Piano Quintet (rev. 2003)

I. Summer

II. Autumn

III. Winter

IV. Spring

Claude Baker

(b. 1948)

Tableaux Funebres was commissioned by the Chamber Music Society for its 50th Anniversary
in 1988 and dedicated to the memory of Nelson Keyes

INTERMISSION

Quatour a cordes (1903)

Allegro moderato: Très doux

Assez vif: Très rythmé

Très lent

Vif et agité

Maurice Ravel

(1875-1937)

The Pacifica Quartet is represented by Melvin Kaplan, Inc.
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Ursula Oppens is represented by Colbert Artists Management, Inc.
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SCHOOL OF MUSIC

presents

Alexander Edwards, guitar

Student of Stephen Mattingly

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Monday Evening
March 18, 2013
7:00 p.m.
Comstock Concert Hall

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PROGRAM

from the *Libra Sonatine*
Fuoco

Roland Dyens
(b. 1955)

from the *Tres Piezas Espanolas*
Passacaglia

Joaquin Rodrigo
(1901-1999)

A L'aube Du Dernier Jour

Francis Kleynjans
(b. 1951)

INTERMISSION

La Maja de Goya

Enrique Granados
(1867-1916)

Grand Solo, Op. 14

Fernando Sor
(1778-1839)

from *Partita No. 2 in D minor, BWV 1004*
Ciaccona

Johann Sebastian Bach
(1685-1750)

PROGRAM NOTES

from the *Libra Sonatine*
Fuoco

Roland Dyens
(b. 1955)

Roland Dyens is a French guitarist and composer, born in Tunis in 1955. He is known as not only a composer, but also as an improviser. In fact, many of his more famous works originally began as improvisations. His composition draw from many different styles, such as classical, jazz, and folk music.

Fuoco (fire) is the final movement from the *Libra Sonatine*. The *Libra Sonatine* as a whole describes a time when Roland Dyens was having heart surgery. Each movement represents a part of the process. *Fuoco* represents the time after the successful surgery, as the heart beats with a new vigor. *Fuoco* features many fast runs, syncopations and arpeggios. Throughout the piece, a syncopated three note rhythmic figure is constantly being brought back. The rhythm is a dotted eighth note, followed by a sixteenth tied to an eighth, then an eighth note. At first the figure is presented very clearly with just solid chords. Throughout the piece the figure is also presented in very subtle ways, such as a simple bass line during an arpeggio.

from the *Tres Piezas Espanolas*
Passacaglia

Joaquin Rodrigo
(1901-1999)

Joaquin Rodrigo was a blind Spanish pianist and composer, born in Sagunto in 1901. In addition to being a fine composer he was also known as a music critic, writing for many different newspapers. Although he lived most of his life in Valencia and Madrid, he also spent a lot of time in Germany and France, where he wrote his famous *Concerto de Aranjuez*. Rodrigo was heavily influenced by the Spanish composers that came before him, particularly Manuel De Falla.

The *Tres Piezas Espanolas*, dedicated to Andres Segovia, is a three-movement work, composed in 1954. The *Passacaglia* is the second of the three movements. It stands out more than the other two movements because it is so different from them. Both of the other two moments are composed in the form of Spanish dances, and are fairly fast. The *Passacaglia* however is a slower, darker, and much more melodic piece. A *Passacaglia* is a piece that begins with a single bass line that constantly repeats until the end or until an ending coda. As the piece progresses, new variations based on this bass line appear. At the end of the piece there is a small coda in the form of a fugue. This coda uses an altered, more rhythmic, form of the main bass line for the fugue subject.

A L'aube Du Dernier Jour

Francis Kleynjans
(b. 1951)

Francis Kleynjans is a French guitarist and composer, born in Paris in 1951. He studied with guitarists such as Alexandre Lagoya, and Aliro Diaz. He has written a wide range of pieces for the guitar, including Etudes, chamber works, and larger concert works. *A L'aube Du Dernier Jour*, no doubt his most famous and most performed work, won the 22nd Radio France award in composition in 1980.

A L'aube Du Dernier Jour (At Dawn of the Last Day), is a piece that describes the final day of a man condemned to death. The short introduction depicts the prisoner waiting in his cell listening to the tick-tock of a clock. The main movement opens with the sound of bells, and the prison guards walking to the prisoner and opening the cell door. The remainder of the piece is built off a four note bass ostinato that is supposed to depict the prisoner and guards walking to the guillotine. The piece describes the physical environment of the event and the mental status of the condemned man. The piece ends with a musical depiction of the guillotine raising up and coming down.

La Maja de Goya

Enrique Granados
(1867-1916)

Enrique Granados was a Spanish pianist and composer, born in Lleida in 1867. He studied both piano and composition in both France and Spain. Many of his composition were written in a romantic style, and were very often influenced by folk music and poetry.

La Maja de Goya, is a two section *tonadilla*, a form that originated in theater, describing a series of paintings made by artist Fransisco Goya. The paintings were of a woman simply called Maja. It is the eighth song in a set called, *Tonadillas al Estilo Antiguo*. A *tonadilla* is a Spanish song usually made for theater. The piece was originally written for voice and piano. It begins in G minor for the first section, followed by a short transition, and ending with a section in G major.

Grand Solo, Op. 14

Fernando Sor
(1778-1839)

Fernando Sor was a Spanish guitarist and composer. Although he most well known for his guitar compositions, he also wrote operas, string quartets,

and full orchestra works. Sor spent much of his career outside of Spain, in Moscow, Paris, and London. His works for guitar span from simple etudes, suitable for beginning students, to huge solo concert works.

The *Grand Solo* is written in two sections, first a short introduction in D minor, followed by the main part of the piece in D major. The overall form of the piece is in sonata allegro form. The sonata allegro form begins with and exposition, where the themes of the piece are introduced. Following the exposition is a development section where the themes are broken down and taken through various modulations. Eventually there is a recapitulation and the original themes are brought back in the tonic key of D major.

from *Partita No. 2 in D minor, BWV 1004*
Ciaccona

Johann Sebastian Bach
(1685-1750)

Johann Sebastian Bach was a Baroque composer and organist, considered by many to be the greatest composer of the Baroque period, and a master of counterpoint. When he was young he taught himself how to compose by studying, and copying down the music of earlier composers. Throughout his life he worked as the organist, and composer for many different churches, constantly composing new works for them. Bach is one of the most prolific composers of his time, writing for nearly every instrument available at the time.

The *Ciaccona* is the final movement of Bach's second violin partita. It is written in $\frac{3}{4}$ time with an emphasis on the second beat. A *ciaccona* is a musical form that, like a *passacaglia*, features a repetitive bass line that is always present in the piece. Unlike a *passacaglia*, in a *ciaccona* the bass line is not always clearly exposed. In this *ciaccona* the ground bass is continuously taken through 28 variations. In the first variation the bass is clearly exposed, however as the piece progresses it becomes more diluted and more difficult to hear. Even though the notes themselves may not always be clear, their harmonic progression is always present.

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presents

Patrick MacDevitt, *tenor*

Student of Daniel Weeks

with

Deborah Dierks, *piano*

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Monday Evening

March 18, 2013

8:30 p.m.

Comstock Concert Hall

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PROGRAM

from *Ezio*
"Tergi l'ingiuste lagrime"

George Frideric Handel
(1685-1759)

Der Kuss

Ludwig van Beethoven
(1770-1827)

from *Mörrike Lieder*
"Nimmersate Liebe"

Hugo Wolf
(1860-1903)

"Tel jour telle nuit"

Francis Poulenc
(1899-1963)

from *Op. 14*
"Островок, Не верь мне друг"

Sergei Rachmaninoff
(1873-1943)

INTERMISSION

On Wenlock Edge

Ralph Vaughan Williams
(1872-1958)

Matthew Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Felix Borges, *cello*
Debbie Dierks, *piano*

Close Encounter of the Hillbilly Kind

Yvonne Freckmann
(b. 1988)

Samuel Williams, *flute* Cambron Little, *alto saxophone*
Samuel Zaccone, *double bass* Bruno De Souza, *percussion*
Yvonne Freckmann, *piano*
Matthew Williams, *conductor*

PROGRAM NOTES

"Tergi l'ingiuste lagrime"

George Frideric Handel

This aria comes from Act III of Handel's opera *Ezio* (1732). *Ezio* is known for its relatively ascetic vocal texture; with the exception of one ending chorus, the opera presents only arias and recitatives. At this point in the opera, Massimo, the conspiring villain, has manipulated his daughter into marrying her lover's rival, the emperor, in order to assassinate him. His daughter has realized the extent of his misdeeds, and Massimo tries to regain her affection.

Der Kuss

Ludwig van Beethoven

Der Kuss was composed in 1822 when the art song was still quite young and was originally dubbed an ariette. The text comes from a prolific tax collector, Christian Felix Weisse.

"Nimmersate Liebe"

Hugo Wolf

This song comes from Wolf's *Mörike* Songbook. Wolf harbored rather conservative views on poetry and tended to set earlier works. Mörike was a Biedermeyer poet prominent a generation before Wolf's literary contemporaries. Wolf set many Mörike poems including those of religious, erotic, comic, and character study genres. This poem seems to encompass both the passion of erotic poetry and the flippancy of comic verse.

"Tel jour telle nuit"

Francis Poulenc

This cycle was written by Poulenc in 1936--the same year that some of Paul Eluard's poems from this set were published. Eluard was a surrealist. Pierre Bernac describes surrealism as "an attempt to express thoughts arising directly from the subconscious, as opposed to the tangible and readily available concepts of the conscious mind." In many cases, Poulenc teases out the meanings of these suggestive words with his musical setting. This set was formed as a compilation. Although the songs do not suggest a clear narrative progression, they depend upon each other as variations and flavors that make up a whole--more like ingredients in a salad than chapters in a book.

"Островок" and "Не верь мне друг"

Sergei Rachmaninoff

These two pieces are drawn from Rachmaninoff's *Opus 14*. This collection of songs was composed in 1896, when Rachmaninoff was only 23 years old. The first song, *Островок*, sets a very flexible translation of Percy Shelley's "The Isle" by the Russian symbolist poet, Bal'mont. The second song, *Не верь мне друг* uses a poem written by the prominent mid-nineteenth century writer, Alexei Tolstoy.

On Wenlock Edge

Ralph Vaughan Williams

Vaughan Williams penned this piece between 1909 and 1910. The New Grove Encyclopedia claims that this work (along with a Fantasia) marked the emergence of Vaughan Williams' full musical voice. The text comes from AE Housman's "A Shropshire Lad" which depicts life in rural England. The poems did not achieve much popularity until the Second Boer War and finally World War I--when Housman's focus on the unfortunate deaths of youths became especially relevant. These poems refer to many towns and landmarks of the English countryside which are further described in the footnotes of the texts/translations.

Close Encounter of the Hillbilly Kind

Yvonne Freckmann

Close Encounter of the Hillbilly Kind is a comedic portrayal of a young woman waiting for a bus who meets a Kentucky Hillbilly hell-bent on taking her to the Hilton. The setting is a sunny Saturday in September, about 2 p.m. at the bus stop on Eastern Parkway and Bardstown Road.

This piece is based upon an experience the composer had in Louisville in September 2011, one month after moving there to pursue her master's degree at the University of Louisville. This pocket opera was written for Claire Divizio, soprano, and Patrick MacDevitt, tenor, and is approximately 10 minutes long.

It is important to note that although this piece presents controversial behaviour in a humorous light, the composer (and performers) do not condone sexual harassment of any kind.

- Yvonne Freckmann

TEXTS & TRANSLATIONS

Der Kuss

Ich war bei Chloen ganz allein,
Und küssen wollt ich sie:
Jedoch sie sprach,
Sie würde schreien,
Es sei vergebne Müh.

Ich wagt es doch und küßte sie,
Trotz ihrer Gegenwehr.
Und schrie sie nicht?
Jawohl, sie schrie,
Doch lange hinterher.

Nimmersatte Liebe

So ist die Lieb'! So ist die Lieb'!
Mit Küßen nicht zu stillen:
Wer ist der Tor und will ein Sieb
Mit eitel Wasser füllen?
Und schöpfst du an die tausend Jahr;
Und küßest ewig, ewig gar,
Du tust ihr nie zu Willen.

Die Lieb', die Lieb' hat alle Stund'
Neu wunderlich Gelüsten;
Wir bißen uns die Lippen wund,
Da wir uns heute küßten.
Das Mädchen hielt in guter Ruh',
Wie's Lämmlein unter'm Messer;
Ihr Auge bat: nur immer zu,
Je weher, desto beßer!

So ist die Lieb', und war auch so,
Wie lang es Liebe giebt,
Und anders war Herr Salomo,
Der Weise, nicht verliebt.

Bonne journée

Bonne journée j'ai revu qui je n'oublie pas
Qui je n'oublierai jamais
Et des femmes fugaces dont les yeux
Me faisaient une haie d'honneur
Elles s'envelopèrent dans leurs sourires

Bonne journée, j'ai vu mes amis sans soucis
Les hommes ne pesaient pas lourds
Un qui passait
son ombre changée en souris
Fuyait dans le ruisseau

J'ai vu le ciel très grand
Le beau regard des gens privés de tout
Plage distante où personne n'aborde

Bonne journée, qui comença mélancolique
Noire sous les arbres verts
Mais qui soudain trempée d'aurore
M'entra dans le coeur par surprise

The Kiss

I was alone with Chloe,
and wanted to kiss her;
but she said
that she would scream -
it would be a futile attempt.

Yet I dared, and kissed her
despite her resistance.
And did she not scream?
Oh yes, she did;
but not until long afterward.

Insatiable Love

This is how love is! This is how love is!
Not to be stilled with kisses:
who is such a fool as to try to fill
a sieve with mere water?
You could pour water in for a thousand years,
you could kiss for ever and ever,
and never find love's fulfillment.

For love, love has new and strange
desires at every hour; we
bit our lips sore
when we kissed today.
The girl kept quite still,
like a lambkin under the knife;
her eyes were pleading: go on,
the more it hurts, the better!

This is how love is, and always was,
ever since love has existed;
and not even Solomon himself,
for all his wisdom, ever loved in any other way.

A Good Day

A good day I have again seen whom I do not forget
whom I shall never forget
and women fleeting by whose eyes
formed for me a hedge of honor
they wrapped themselves in their smiles

a good day I have seen my friends carefree
the men were light in weight
one who passed by
his shadow changed into a mouse
fled into the gutter

I have seen the great wide sky
the beautiful eyes of those deprived of everything
distant shores where no one lands

a good day which began mournfully
dark under the green trees
but which suddenly drenched with dawn
invaded my heart unawares

Une ruine coquille vide

Une ruine coquille vide
Pleurent dans son tablier
Les enfant qui jouent autour d'elle
Font moins des bruits que des mouches

La ruine s'en va à tatons
Chercher ses vaches dans un pré
J'ai vu le jour je vois cela
Sans en avoir honte

Il est minuit comme une flèche
Dans un coeur à la portée
Des folatres lueurs nocturne
Qui contre disent le sommeil

Le front comme un drapeau perdu

Le front comme un drapeau perdu
Je te traîne quand je suis seul
Dans les rues froides
Des chambres noires
En criant misère

Je ne veux pas les lâcher
Tes main claires et compliquées
Nées dans le miroir clos des miennes
Tout le reste est parfait
Tout le reste est encore plus inutile
Que la vie

Creuse la terra sous ton ombre

Une nappe d'eau près des seins
Où se noyer
Comme une pierre

Une roulotte couverte en tuiles

Une roulotte couverte en tuiles
Le cheval mort un enfant maitres
Pensant le front bleu de haine
A deux seins s'abattant sur lui
Comme deux poings

Ce mélodrame nous arrache
La raison du coeur

A toutes brides

A toutes brides toi dans le phantome
Piaffe la nuit sur un violon
Viens régner dans les bois

Les verges de l'ouragan
Cherchent leurs chemin par chez toi
Tu n'es pas des c'elles
Dont on invente les désirs

Viens boire un baisier par ici
Cède aux feu qui ti désespère

A ruin an empty shell

A ruin an empty shell
weeps into its apron
the children who play around it
Make less sound than the flies

the ruin goes groping
to seek its cows in the meadows
I have seen the day I see that
without shame

It is midnight like an arrow
in the heart within reach
of the sprightly glimmerings nocturnal
which gainsay sleep.

The Brow Like a Lost Flag

The brow like a lost flag
I drag you when I am alone
through the cold streets
the dark rooms
crying in misery

I do not want to let them go
your clear and complex hands
born in the enclosed mirror of my own
all the rest is perfect
all the rest is even more useless
than life

hollow the earth beneath your shadow

A sheet of water reaching the breasts
wherein to drown oneself
like a stone

A gypsy wagon roofed with tiles

A gypsy wagon roofed with tiles
the dead horse a child master
thinking his brow blue with hatred
of two breasts beating down upon him
like two fists

This melodrama tears away from us
the sanity of the heart

Riding full tilt

Riding full tilt you whose phantom
prances at night on a violin
come to reign in the woods

The lashings of the tempest
seek their path by way of you
you are not of those
whose desires one imagines

Come drink a kiss here
surrender to the fire which drives you to despair

Une herbe pauvre

Une herbe pauvre
Sauvage
Apparut dans la neige
C'était la santé
Ma bouche fut émerveillée
Du goût d'air pur qu'elle avait
Elle était fanée.

Je n'ai envie que de t'aimer

Je n'ai envie que de t'aimer
Un orage emplit la vallée
Un poisson la rivière

Je t'ai fait à la taille de ma solitude
Le monde entier pour se cacher
Des jours des nuits pour se comprendre

Pour ne plus rien voir dans tes yeux
Que ce que je pense de toi
Et d'un monde à ton image

Et des jours et des nuits réglés par tes paupières

Figure de force brûlante et farouche

Figure de force brûlante et farouche
Cheveux noirs où l'or coule vers le sud
Aux nuits corrompues
Or englouti étoile impure
Dans un lit jamais partagé

Aux veines des tempes
Comme aux bouts des seins
La vie se refuse
Les yeux nuls ne peuvent les crever
Boire leur éclat ni leurs larmes
Le sang au-dessus d'eux triomphe pour lui seul

Intraitable démesurée
Inutile
Cette santé batit une prison

Nous avons fait la nuit

Nous avons fait la nuit je tiens ta main je veille
Je te soutiens je toutes mes forces
De grave sur un roc l'étoile de tes forces
Sillons profonds où la bonté de ton corps germera
Je me répète ta voix cachée ta voix publique
Je ris encore de l'orgueilleuse
Que tu traites comme une mendiante
Des fous que tu respectes des simples où
tu te baignes
Et dans ma tête qui se met doucement d'accord
avec la tienne avec la nuit
Je m'émerveille de l'inconnue que tu deviens
Une inconnue semblable à toi semblable à tout ce
que j'aime
Qui est toujours nouveau

Scanty grass

Scanty grass
wild
appeared in the snow
it was health
my mouth marveled
at the savor of pure air it had
it was withered.

I long only to love you

I long only to love you
a storm fills the valley
a fish the river

I have formed you to the pattern of my solitude
the whole world to hide in
days and nights to understand one another

to see nothing more in your eyes
but what I think of you
and of a world in your likeness

and of days and nights ordered by your eyelids

Image of fiery wild forcefulness

Image of fiery wild forcefulness
black hair wherein the gold flows toward the south
on corrupt nights
engulfed gold tainted star
in a bed never shared

to the veins of the temples
as to the tips of the breasts
life denies itself
no one can blind the eyes
drink their brilliance or their tears
the blood above them triumphs for itself alone

intractable unbounded
useless
this health builds a prison

We have made night

We have made night I hold your hand I watch over you
I sustain you with all my strength
I engrave on your rock the star of your strength
deep furrows where the goodness of your body will germinate
I repeat to myself your secret voice your public voice
I laugh still at the haughty woman
whom you treat like a beggar
at the fools whom you respect the simple folk in
whom you immerse yourself
and in my head which gently begins
to harmonize with yours with the night
I marvel at the stranger that you become
a stranger resembling you resembling all
that I love
which is ever new

Ostrovok

Iz morja smotrit ostrovok,
Jego zelenyje uklony
Ukrasil trav gustykh venok,
Fialki, anemony.
Nad nim spletajutsja listy,
Vokrug nego chut' pleshchut volny.
Derev'ja grustny, kak mechty,
Kak statuji, bezmolvny.
Zdes' jele dyshit veterok,
Sjuda groza ne [doletajet]¹,
I bezmjatezhnyj ostrovok
Vsjo dremlet, zasypajet.

Ne ver' mne drug

Ne ver' mne drug, kogda v izbytko gorja
Ja govorju, chto razljubil tebjja!
V otлива chas ne ver' izmene morja,
Ono k zemle vorotitsja, ljubja.

Uzh ja toskuju, prezhnej strasti polnyj,
Moju svobodu vnov' tebe otdam.
I uzg begut s obratnym shumom volny
Izdaleka k ljubimym beregam.

The Little Island

There was a little lawny islet
By anemone and violet,
Like mosaic paven:
And its roof was flowers and leaves
Which the summer's breath enweaves,
Where nor sun nor showers nor breeze
Pierce the pines and tallest trees,
Each a gem engraves; -
Girt by many an azure wave
With which the clouds and mountains pave
A lake's blue chasm.
Don't believe, my friend, when in a surge of sorrow

Do not believe me

Do not believe me,
I say I don't love you any more!
In the hours of ebb don't believe that the sea has betrayed -
It will be back to the shore filled with love.

I'm already longing, full of the same old passion,
I'll give my freedom back to you again,
And now the waves are running back with roaring
From a distance to the beloved shoreline.

On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

From far, from eve and morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now - for a breath I tarry
Nor yet disperse apart -
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Is my team ploughing

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
"Come all to church, good people;
Good people come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
"Come all to church, good people." -
O noisy bells, be dumb;
I hear you, I will come.

Clun

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton,
When I was a Knighton lad.
By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Seth Burkhardt, *trumpet*

&

Trevor Webb, *trumpet*

Students of Michael Tunnell

with

Jessica Dorman, *piano*

Debbie Dierks, *piano*

Cardinal Boulevard Brass Quintet

Student Recital

Tuesday Evening

March 19, 2013

8:30 p.m.

Bird Recital Hall

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Thank you.

PROGRAM

Suite in D Major

I. Overture

II. Gigue

III. Aire (Menuetto)

IV. March (Bouree)

V. March

George Frideric Handel

(1685-1759)

Seth Burkhardt, *trumpet*

Jessica Dorman, *piano*

Douze Marches Heroiques

I. La Majeste

II. La Grace

III. La Vaillance

Georg Philipp Telemann

(1681-1767)

Trevor Webb, *trumpet*

Debbie Dierks, *piano*

Legende

Georges Enesco

(1881-1955)

Seth Burkhardt, *trumpet*

Jessica Dorman, *piano*

Concerto for Trumpet and Orchestra

Alexandra Pahkmutova

(b. 1929)

Trevor Webb, *trumpet*

Debbie Dierks, *piano*

Fugue in G Minor

Johann Sebastian Bach

(1685-1750)

Cardinal Boulevard Brass Quintet

Seth Burkhardt & Trevor Webb, *trumpets*

Mason Gatch, *horn* Michael Tignor, *trombone*

Chris Dye, *tuba*

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UNIVERSITY OF
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presents

Samantha Holman, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Tuesday Evening

March 19, 2013

7:00 p.m.

Comstock Concert Hall

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PROGRAM

Sonatina for Clarinet and Piano

Sir Malcom Henry Arnold
(1921-2006)

I. Allegro con Brio

II. Andantino

III. Furioso

Set for Clarinet: Movement I

Donald Martino
(1931-2005)

I. Allegro

Sonata for Clarinet and Piano

Leonard Bernstein
(1918-1990)

I. Grazioso

II. Andantino

INTERMISSION

Adagio für Klarinette und Streicher

H. B. Baermann
(1784-1847)

Time Pieces

Robert Mucynski
(1921-2010)

I. Allegro Risoluto

II. Andante Espressivo

III. Allegro Moderato

IV. Introduction; Allegro Energetico

PROGRAM NOTES

Sonatina for Clarinet and Piano

Sir Malcom Henry Arnold
(1921-2006)

Sir Malcom Henry Arnold (1921-2006) is an Englishman who was ranked with Benjamin Britten as one of the most sought-after composers in Britain. His professional career started in the 1940s as a trumpeter for London Philharmonic Orchestra and BBC Symphony Orchestra while he composed on the side. He switched to composing full time after his first few works were published. Through 1946-52 he worked on a group of sonatinas for various wind instruments to show their particular characteristics with specific players in mind.

Written with clarinetist Frederick Thurston in mind, this impeccably crafted work was composed in 1951. The first movement opens with a display of the clarinet's range, moving low to high before diving into the lower register right after. The jazzy middle section highlights Arnold's popular style before returning to the dexterous range figure. The second movement is a lovely little tune that is a reprieve after the high-energy first movement. The lyrical line is passed between clarinet and piano, simple in technique but rich in harmonies. The last movement is a zippy work with vigorous rhythm and high intensity.

Set for Clarinet: Movement I

Donald Martino
(1931-2005)

This Pulitzer Prize-winning composer wrote this piece in 1954 during the time studying under Milton Babbitt and Roger Sessions at Princeton. It was composed virtually with complete improvisation with clarinet in hand in his parent's resonant basement in Plainfield New Jersey, one movement per day from February 7-9. Martino idolized Benny Goodman and used that influence on this piece.

Set for Clarinet is modeled and named after a standard 'set' of three numbers played without pause that a standard jazz ensemble would perform. The first movement was originally titled "Conservatory Stomp." It opens with a hair raising run before settling into a strong rhythm which returns after a cool melody in the middle.

Sonata for Clarinet and Piano

Leonard Bernstein
(1918-1990)

This work was Bernstein's first published piece and was dedicated to clarinetist David Oppenheim who Bernstein met while studying conducting with Serge Koussevitzky at Tanglewood during the summers of 1940-41.

Sonata for Clarinet and Piano is divided into two movements. The first is a linear *grazioso* which is comprised of growth and lyrical reflection along with a hint of Hindemithian harmony. A Boston critic described the second movement, *Andantino*, "Choc-a-block full of jazzy, rocking rhythms." It is an exciting mix of jazz, dance and the plainsman style of Copland. The dancing 5/8 meter makes it a challenging and fulfilling work to perform and an entertaining piece to listen to.

Adagio für Klarinette und Streicher

H. B. Baermann
(1784-1847)

Adagio is one of the finest short pieces in clarinet literature. It is either performed with string quartet or, as will be done for this performance, arranged for clarinet and piano. Originally it was mistaken to be written by Richard Wagner (1813-1883). The manuscript was discovered by Michael Balling in Germany, 1922, and the owner said it was commissioned by Wagner by clarinetist Christian Rummel in 1833. When published in 1921 many musicians believed that it couldn't be a work by Wagner because of its earlier style.

The true story behind the work is that *Adagio* is the second movement of the third clarinet quintet by Heinrich Baermann (1764-1847). This truth was identified by Hans-Georg Bach in the *Neue Zeitung für Musik* in 1961. While some publishing companies are making the switch to the proper composer, it is still often printed with Wagner as the composer.

Time Pieces

Robert Muczynski
(1921-2011)

Time Pieces was written and premiered at the Clarinet Congress of the International Clarinet Society in London, on August 15, 1984 by famous clarinetist and educator, Mitchell Lurie. *Time Pieces* is a suite of four contrasting pieces that each highlight a specific characteristic of the clarinet range, technique, color, and expressiveness. Muczynski describes the title *Time Pieces*, as having no relation to mechanical clocks, but rather "an awareness of the fact everything exists in time; history, our lives, and, in a special way, music."

The first movement is aggressively technical with fleeting movements and lyrical motion which is foreshadowing the next movement. Color is greatly important to the slow second movement. This movement exercises the performer's control of the instrument's voicing in all dynamic levels. The third movement is a playfully lyrical piece with contrasting characters, shifting sweetness to energetic triple feel in its ABA' form. The last movement opens with a somber clarinet solo before rushing into the powerful melodic changing melody that builds in energy until the end of the piece.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Daniel Weeks, *tenor*

&

Naomi Oliphant, *piano*

Faculty Recital

Tuesday Evening

March 19, 2013

8:00 p.m.

Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

A Young Man's Exhortation , Opus 14

A Young Man's Exhortation

Ditty

Budmouth Dears

Her Temple

The Comet at Yell'ham

Shortening Days

The Sigh

Former Beauties

Transformations

The Dance Continued

Gerald Finzi

(1901-1956)

PAUSE

Three Songs, Opus 11

Dark Is The Night

The Western Wind

The Blackbird

Amy Beach

(1867-1944)

Four Songs for Tenor and Piano (2005)

Is It For Now

To Write One Song

Ad Infinitum

The Revelation

André Previn

(b. 1929)

The Lament of Ian the Proud

Charles Griffes

(1884-1920)

Luke Havergal

John Duke

(1899-1984)

TEXTS

A YOUNG MAN'S EXHORTATION

Thomas Hardy (1840-1928)

Call off your eyes from care by some determined deftness; put forth joys
Dear as excess without the core that cloy, and charm life's lourings fair.
Exalt and crown the hour that girdles us, and fill it with glee,
Blind glee, excelling aught could ever be, were heedfulness in power.
Send up such touching strains that limitless recruits from Fancy's pack
Shall rush upon your tongue, and tender back all that your soul contains.
For what do we know best? That a fresh love-leaf crumpled soon will dry,
And that men moment after moment die, of all scope dispossess.
If I have seen one thing, it is the passing preciousness of dreams;
That aspects are within us; and who seems most kingly is the King.

DITTY

Beneath a knap where flown nestlings play, within walls of weathered stone,
Far away from the files of formal houses, by the bough the firstling browses,
Lives a Sweet: no merchants meet, no man barter, no man sells where she dwells.
Upon that fabric fair, "Here is she!" seems written everywhere unto me.
But to friends and nodding neighbours, fellow wights in lot and labours,
Who descry the times as I, no such lucid legend tells where she dwells.
Should I lapse to what I was ere we met; (Such will not be, but because some forget
Let me feign it) - none would notice that where she I know by rote is
Spread a strange and withering change, like a drying of the wells where she dwells.
To feel I might have kissed - loved as true - elsewhere, nor mine have missed
My life through, had I never wandered near her, is a smart severe - severer
In the thought that she is nought, even as I, beyond the dells where she dwells.
And Devotion droops her glance to recall what bond-servants of Chance we are all.
I but found her in that, going on my errant path unknowing,
I did not out-skirt the spot that no spot on earth excels - where she dwells!

BUDMOUTH DEARS

When we lay where Budmouth Beach is, O, the girls were fresh as peaches,
With their tall and tossing figures and their eyes of blue and brown!
And our hearts would ache with longing as we paced from our sing-singing,
With a smart *Clink! Clink!* up the Esplanade and down.
They distracted and delayed us by the pleasant pranks they played us,
And what marvel, then, if troopers, even of regiments of renown,
On whom flashed those eyes divine, O, should forget the countersign, O,
As we tore *Clink! Clink!* back to camp above the town.
Do they miss us much, I wonder, now that war has swept us sunder,
And we roam from where the faces smile to where the faces frown?
And no more behold the features of the fair fantastic creatures,
And no more *Clink! Clink!* past the parlours of the town?
Shall we once again there meet them? Falter fond attempts to greet them?
Will the gay sling-jacket glow again beside the muslin gown?
Will they archly quiz and con us with a sideway glance upon us,
While our spurs *Clink! Clink!* up the Esplanade and down?

HER TEMPLE

Dear, think not that they will forget you: If craftsmanly art should be mine
I will build up a temple, and set you therein as its shrine.
They may say: "Why a woman such honour?" Be told, "O so sweet was her fame,
That a man heaped this splendour upon her; none now knows his name."

THE COMET AT YELL'HAM

It bends far over Yell'ham Plain, and we, from Yell'ham Height,
Stand and regard its fiery train, so soon to swim from sight.
It will return long years hence, when as now its strange swift shine
Will fall on Yell'ham; but not then on that sweet form of thine.

SHORTENING DAYS

The first fire since the summer is lit, and is smoking into the room:
The sun-rays thread it through, like woof-lines in a loom.
Sparrows spurt from the hedge, whom misgivings appall,
That winter did not leave last year for ever, after all.
Like shock-headed urchins, spiny-haired, stand pollard willows, their twigs just bared.
Who is this coming with pondering pace,
Black and ruddy, with white embossed, his eyes being black, and ruddy his face
And the marge of his hair like morning frost? It's the cider-maker, and appletree-shaker,
And behind him on wheels, in readiness, his mill, and tubs, and vat, and press.

THE SIGH

Little head against my shoulder, shy at first, then somewhat bolder, and up eyed;
Till she, with a timid quaver, yielded to the kiss I gave her; but she sighed.
That there mingled with her feeling some sad thought she was concealing it implied.
Not that she had ceased to love me, none on earth she set above me; but she sighed.
She could not disguise a passion, dread, or doubt, in weakest fashion if she tried:
Nothing seemed to hold us sundered, hearts were victors; so I wondered why she sighed.
Afterwards I knew her thoroughly, and she loved me staunchly, truly, till she died;
But she never made confession why, at that first sweet concession, she had sighed.
It was in our May, remember; and though now I near November, and abide
Till my appointed change, unfretting, sometimes I sit half regretting that she sighed.

FORMER BEAUTIES

These market-dames, mid-aged, with lips thin-drawn, and tissues sere,
Are they the ones we loved in years ago, and courted here?
Are these the muslined pink young things to whom we vowed and swore
In nooks on summer Sundays by the Froom, or Budmouth shore?
Do they remember those gay tunes we trod clasped on the green;
Aye; trod till moonlight set on the beaten sod a satin sheen?
They must forget, forget! They cannot know what once they were,
Or memory would transfigure them, and show them always fair.

TRANSFORMATIONS

Portion of this yew is a man my grandsire knew, bosomed here at its foot:
This branch may be his wife, a ruddy human life now turned to a green shoot.
These grasses must be made of her who often prayed, last century, for repose;
And the fair girl long ago whom I often tried to know may be entering this rose.
So, they are not underground, but as nerves and veins abound in the growths of upper air,
And they feel the sun and rain, and the energy again that made them what they were!

THE DANCE CONTINUED

Regret not me;

Beneath the sunny tree I lie uncaring, slumbering peacefully.

Swift as the light I flew my faery flight; ecstatically I moved, and feared no night.

I did not know that heydays fade and go, but deemed that what was would be always so.

I skipped at morn between the yellowing corn, thinking it good and glorious to be born.

I ran at eves among the piled-up sheaves, dreaming,

I grieve not, therefore nothing grieves'

Now soon will come the apple, pear, and plum,

And hinds will sing, and autumn insects hum.

Again you will fare to cider-makings rare, and junketings; but I shall not be there.

Yet gaily sing until the pewter ring those songs we sang when we went gipsying.

And lightly dance some triple-timed romance in coupled figures, and forget mischance;

And mourn not me beneath the yellowing tree;

For I shall mind not, slumbering peacefully.

THREE SONGS, Opus 11

William Ernest Henley (1849-1903)

DARK IS THE NIGHT

The sea is full of wandering foam, the sky of driving cloud;

My restless thoughts among them roam . . . The night is dark and loud.

Where are the hours that came to me so beautiful and bright?

A wild wind shakes the wilder sea . . . O, dark and loud's the night!

THE WESTERN WIND

Bring her again, O Western Wind, over the western sea:

Gentle and good and fair and kind, bring her again to me!

Not that her fancy holds me dear, not that a hope may be:

Only that I may know her near, Wind of the Western Sea.

THE NIGHTINGALE

The nightingale has a lyre of gold, the lark's is a clarion call,

And the blackbird plays but a boxwood flute, but I love him best of all.

For his song is all of the joy of life, and we in the mad, spring weather,

We two have listened till he sang our hearts and lips together.

FOUR SONGS FOR TENOR AND PIANO

IS IT FOR NOW

Philip Larkin (1922-1985)

Is it for now or for always, the world hangs on a stalk?
Is it a trick or a trysting-place, the woods we have found to walk?
Is it a mirage or miracle, your lips that lift at mine:
And the suns like a juggler's juggling-balls, are they a sham or a sign?
Shine out, my sudden angel, break fear with breast and brow,
I take you now and for always, for always is always now.

TO WRITE ONE SONG

Text by Phillip Larkin

To write one song, I said, as sad as the sad wind that walks around my bed,
Having one simple fall as a candle-flame swells, and is thinned,
As a curtain stirs by the wall -- For this I must visit the dead
Headstone and wet cross, paths where the mourners tread,
A solitary bird, these call up the shade of loss, shape word to work.
That stones would shine like gold above each sodden grave,
This, I had not foretold, nor the birds' clamour, nor the image morning gave
Of more and ever more, as some vast seven-piled wave,
Mane-flinging, manifold, streams at an endless shore.

AD INFINITUM

William Carlos Williams (1883-1963)

Still I bring flowers although you fling them at my feet until none stays
That is not struck across with wounds:
Flowers and flowers that you may break them utterly as you have always done.
Sure happily I still bring flowers, flowers,
Knowing how all are crumpled in your praise and may not live to speak a lesser thing

THE REVELATION

Text by William Carlos Williams

I awoke happy, the house was strange, voices were across a gap
Through which a girl came and paused, reaching out to me -
Then I remembered what I had dreamed - A girl, one whom I knew well
Leaned on the door of my car and stroked my hand -
I shall pass her on the street we shall say trivial things to each other
But I shall never cease to search her eyes for that quiet look -

THE LAMENT OF IAN THE PROUD

William Sharp (1885-1

What is this crying that I hear in the wind?
Is it the old sorrow and the old grief?
Or is it a new thing coming, a whirling leaf
About the gray hair of me who am weary and blind?
I know not what it is, but on the moor above the shore
There is a stone, which the purple nets of heather bind,
And thereon is writ: *She will return no more.*
O blown, whirling leaf, and the old grief,
And wind crying to me who am old and blind!

LUKE HAVERGAL

Edwin Arlington Robinson (1869-1

Go to the western gate, Luke Havergal, There where the vines cling crimson on the
And in the twilight wait for what will come. Go to the western gate, Luke Have
The leaves will whisper there of her,
And some, like flying words, will strike you as they fall;
But go, and if you listen she will call. Go to the western gate, Luke Havergal.
Out of a grave I come to tell you this, Out of a grave I come to quench the kiss
That flames upon your forehead with a glow, that blinds you to the way that you mu
Yes, there is yet one way to where she is, bitter, but one that faith may never mis
There is the western gate, Luke Havergal, There are the crimson leaves upon the
Go, for the winds are tearing them away, -- Nor think to riddle the dead words they
But go, and if you trust her she will call. There is the western gate, Luke Haver

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2013
043

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Louisville Winds

Kathleen Karr, *flute*

Jennifer Potochnic, *oboe*

Dallas Tidwell, *clarinet*

Bruce Heim, *horn*

Matthew Karr, *bassoon*

Faculty Recital

Wednesday Evening

March 20, 2013

8:30 p.m.

Comstock Concert Hall

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PROGRAM

Island Prelude (1989)

Joan Tower
(b. 1938)

Quintet #4 in D Minor, Op. 88, No. 4

Anton Reicha
(1770-1836)

I. Larghetto - Allegro assai

II. Andante

III. Minuetto: Allegretto

IV. Finale: Allegro

PAUSE

Quintett, Op. 52

Theodor Blumer
(1881-1964)

I. Sehr frisch und feurig

II. Romanze: Sehr ruhig und innig

III. Leicht fliegend-Äusserst lebhaft

IV. Finale: Sehr schwungvoll

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2013
042

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Samuel Williams, *flute*

Student of Kathleen Karr

with

John Combs, *piano*

Joe Kohake, *piano*

Debbie Dierks, *piano*

Student Recital

Wednesday Evening

March 20, 2013

7:00 p.m.

Comstock Concert Hall

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PROGRAM

Fantaisie for Flute and Piano

Phillipe Gaubert
(1879-1941)

John Combs, *piano*

Sonata for Flute and Piano

Otar Taktakishvili
(1924-1989)

I. Allegro cantabile

II. Aria: Moderato con moto

III. Allegro Scherzando

Joe Kohake, *piano*

Air

Toru Takemitsu
(1930-1996)

Sonata for Flute and Piano, Op. 23

Lowell Liebermann
(b. 1961)

I. Lento con rubato

II. Presto energico

Debbie Dierks, *piano*

Three Beats for Beatbox Flute

Greg Pattillo
(b. 1977)

First Beat

Second Beat

Third Beat

SEM
2013
123

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, March 21, 2013

3:00 p.m.

Bird Recital Hall

CONVOCAION

Three Pieces for Solo Flute

I. Bergere Captive

P.O. Ferroud

(1900-1936)

Hannah Pope, *flute*
(student of Kathleen Karr)

Three Pieces for Solo Flute

II. Jade

P.O. Ferroud

(1900-1936)

Samantha Sankey, *flute*
(student of Kathleen Karr)

Three Preludes, Op. 18

I. Allegro

II. Andante Molto

Robert Muczynski

(1929-2010)

Jessica Majors, *flute*
(student of Kathleen Karr)

Acht Stucke for solo flute

I. Gemachlich

II. Scherzando

III. Sehr Langsam

IV. Gemachlich

Paul Hindemith

(1895-1963)

Katelin Dickerson, *flute*
(student of Kathleen Karr)

Capriccio Diabolico

Mario Castelnuovo-Tedesco

(1895-1968)

Chris Roseland, *guitar*
(student of Stephen Mattingly)

French Suite

IV. Gigue

William Kraft

(b. 1923)

Samantha Sankey, *percussion*
(student of Greg Byrne)

SOM
2013
124

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, March 21, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCACTION

Sonata for Trumpet and Piano

I. with strength and vigor

Kent Kennan

(1913-2003)

Clinton Linkmeyer, *trumpet*
(student of Michael Tunnell)
Debbie Dierks, *piano*

Sicilienne et Allegro Giocoso

Gabriel Grovlez

(1879-1944)

Travis Royce, *bassoon*
(student of Matthew Karr)

Mai

Ryo Noda

(b. 1948)

Kimberly Kennedy, *saxophone*
(student of Adam McCord)

Septet

I. Lebhaft

IV. Fuge. Alter Berner Marsch. Schnell

Paul Hindemith

(1895-1963)

Craig Potter, *conductor*
(student of Frederick Speck)

Sarah Kurtz, *flute* Lindsay Foster, *oboe*

Emily Danielson, *clarinet* Michael Burkhead, *bass clarinet*

Lauren Roerig, *bassoon* Nick Calcamuggio, *trumpet*

Tyler Taylor, *horn*

SOM
2013
045

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Emily Danielson, *clarinet*

&

James Clark, *bass trombone*

Students of Dallas Tidwell & Brett Shuster

with

Jessica Dorman, *piano*

David George, *piano*

Student Recital

Thursday Evening

March 21, 2013

8:30 p.m.

Comstock Concert Hall

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PROGRAM

Mamba Dance (2009)

Tom Dossett

James Clark

Hommage a J.S. Bach (1994)

Bela Kovacs
(b. 1937)

Emily Danielson

Prague Concerto (2008)

Chris Brubeck
(b. 1952)

James Clark

PAUSE

Clarinet Sonata (1962)

Francis Poulenc
(1899-1963)

Emily Danielson

Sonata in One Movement (1997)

Donald Grantham
(b. 1947)

James Clark

Slow Rag and Fast March

Arthur Frackenpohl
(b. 1924)

Emily Danielson & James Clark

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044

UNIVERSITY OF
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presents

University Jazz Composition

Students of John La Barbera

Brandon Coleman

Diego Lyra Medeiros

Bruno Souza

Lourenco Vasconcellos

Thursday Evening

March 21, 2013

7:30 p.m.

Bird Recital Hall

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PROGRAM

NOT IN ORDER OF APPEARANCE

"Procurando Voce"

Bruno "Gafanhoto" Souza

Bruno "Gafanhoto" Souza, *drums*
Brandon Coleman, *guitar*
Diego Lyra Medeiros, *piano*
Luke McIntosh, *bass*

"Bom Dia"

Bruno "Gafanhoto" Souza

Bruno "Gafanhoto" Souza, *drums*
Lourenco Vasconcellos, *drums*
Brandon Coleman, *guitar*
Diego Lyra Medeiros, *piano*
Luke McIntosh, *bass*
Ethan Evans, *trombone*
Samir Kambarov, *alto sax*
Joey Thieman, *trumpet*

"Frame" and "Pascagoula"

Brandon Coleman

Brandon Coleman, *guitar*
Samir Kambarov, *saxophone*
Diego Lyra Medeiros, *keyboard*
Luke McIntosh, *bass*
Bruno "Gafanhoto" Souza, *drums*

"Access Point"

Diego Lyra Medeiros/Matheus Barros

Diego Lyra Medeiros, *piano*
Luke McIntosh, *bass*
Bruno "Gafanhoto" Souza, *drums*
Brandon Coleman, *guitar*
Samir Kambarov, *flute*

"From Baiao To Something"

Diego Lyra Medeiros

Diego Lyra Medeiros, *piano*
Luke McIntosh, *bass*
Bruno "Gafanhoto" Souza, *drums*
Brandon Coleman, *guitar*
Samir Kambarov, *alto sax*
Joey Thieman, *trumpet*
Ethan Evans, *trombone*

"Arrasta pé Luisviano"

Lourenço Vasconcellos

Joey Thieman, *trumpet*
Brandon Coleman, *guitar*
Luke McIntosh, *bass*
Lourenço Vasconcellos, *drums*

"O Início"

Lourenço Vasconcellos

Dan Gomby & Cambron Little, *clarinets*
Ethan Evans, *trombone*
Jonathan Gardner, *bass*
Lourenço Vasconcellos, *vibraphone*

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046

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Parker Scinta, guitar

Student of Stephen Mattingly

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Thursday Evening

March 21, 2013

7:00 p.m.

Comstock Concert Hall

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PROGRAM

Cuatro Valses Venezolanos

- I. Tatiana
- II. Andreína
- III. Natalia
- IV. Yacambú

Antonio Lauro
(1917-1986)

Sonata Romántica

- I. Allegro moderato
- II. Andante espressivo
- III. Allegretto vivo
- IV. Allegro non troppo e serio

Manuel María Ponce
(1882-1948)

INTERMISSION

Sonata Giocosa

- I. Allegro moderato
- II. Andante moderato
- III. Allegro

Joaquín Rodrigo
(1901-1999)

Variations on a Theme of F. Sor, Op. 15

Miguel Llobet
(1878-1938)

PROGRAM NOTES

Cuatro Valses Venezolanos

Antonio Lauro
(1917-1986)

The Venezuelan composer Antonio Lauro composed for several instruments, but is most famous for his guitar works. His international reputation was cemented with his four Venezuelan Waltzes. The Venezuelan waltz (not actually a practiced dance - the term was coined by Lauro to describe his pieces) differs from the European waltz in its syncopation and alternation between 6/8 and 3/4 time. Lauro borrows many thematic and rhythmic ideas from Venezuelan folk music.

Each of the four waltzes is dedicated to a specific person or place. *Valses Venezolanos* Nos. 1 and 2 are dedicated to his nieces *Tatiana* and *Andreína*, and the third to his daughter *Natalia*. The fourth movement, entitled *Yacambú*, is named after a river in Venezuela. Although short, each waltz contains a distinctive melody that leaves a lasting impression on the listener long after the performance is finished.

Sonata Romántica

Manuel María Ponce
(1882-1948)

Manuel María Ponce was a Mexican composer and pianist active during the early part of the 20th century. He is recognized for his Mexican nationalist style. Ponce was a gifted pianist and composer who studied at the National Conservatory in Mexico as well as the Stern Conservatory in Berlin. His friendship with guitarist Andrés Segovia led to the composition or transcription of many works for the guitar.

The *Sonata Romántica* is one of many sonatas written by Ponce that reflect a particular composer or country. The *Sonata Romántica* was composed in 1934 in the style of Romantic composer Franz Schubert. Although Ponce subtitled the piece "For F. Schubert who loved the guitar," this claim is unsubstantiated; it was likely perpetuated by Andrés Segovia and others who made exaggerated claims about Schubert's relationship with the instrument. The four-movement work reflects many of the formal and lyrical ideas one would see in many Schubert sonatas, with a focus on contrasting themes rather than on the tonal duality of the exposition found in classical sonata form. Here, Ponce finds a way to imitate Schubert with abrupt modulations and caesuras that are reminiscent of the *Unfinished Symphony*.

Sonata Giocosa

Joaquín Rodrigo
(1901-1999)

Despite being blind from an early age, Joaquín Rodrigo became an accomplished composer and pianist. He is best known for his guitar compositions even though he never learned to play the instrument. The *Sonata Giocosa* was dedicated to guitarist Renata Tarragó in 1960 after she edited the *Concierto de Aranjuez* for publication in 1959.

The *Sonata Giocosa* translates to the "Playful Sonata" and is aptly named for its spirited and sometimes comical motifs. The *Sonata Giocosa* gains even more playfulness from its treatment of cadential motion. Rodrigo builds anticipation towards a cadence only to have the resolution interrupted by added minor seconds. The first movement contains many playful staccato passages that always conclude with the first motif. The second movement is far removed from the other two movements with its serious tone. It delivers a heaviness that is not expected from a piece that is supposed to be playful. It follows in the steps of the first movement with a never-ending rhythmic pattern that weaves through the different voices and never resolves. The third movement returns to the silliness of the first movement with points of chromaticism in contrast to the expected resolutions as well as a playful glissando motif that sounds comical in the 6/8 meter of the movement.

Variations on a Theme of F. Sor, Op. 15

Miguel Llobet
(1878-1938)

Miguel Llobet can be credited with transforming the position of the guitar from that of a simple folk instrument to a serious presence on the concert stage. Llobet helped to spread the guitar's popularity throughout Europe and North America in the early twentieth century with his original compositions and arrangements of Catalan folk songs.

The title *Variations on a Theme of F. Sor* is a misnomer for many reasons. One reason is that the theme is a *Folia* progression that Sor borrowed from a Renaissance composer named Gaspar Sanz, although Sor used it many times. Sanz himself took this *Folia* from traditional tunes of his time and before. The first two variations recall Sor's compositional style with the major and minor third intervals moving in parallel motion, but beyond this the piece is almost entirely Llobet.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jordan Waller, *piano*

Student of Krista Wallace-Boaz

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Friday Evening

March 22, 2013

7:00 p.m.

Comstock Concert Hall

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PROGRAM

Scherzo, Op. 10

Clara Schumann
(1819-1896)

Fantasie in G

- I. Adagio
- II. Allegro
- III. Andante
- VI. Presto

Maria Theresia von Paradis
(1759-1824)

Trois Morceaux

- I. D'un Vieux Jardin
- II. D'un Jardin Clair
- III. Cortege

Lili Boulanger
(1893-1918)

A Hermit Thrush at Morn, Op. 92, No. 2

Amy Beach
(1867-1944)

Firebox

Yvonne Freckmann
(b. 1988)

PROGRAM NOTES

Scherzo, Op. 10

Clara Schumann
(1819-1896)

Clara Wieck Schumann was a fine virtuoso pianist – one of the most distinguished of the nineteenth century. The daughter of famed piano pedagogue Friedrich Wieck, Clara married the famous composer and music critic Robert Schumann against the wishes of her father in 1840. Throughout her career, she advocated for her husband's music, as well as that of Brahms and Chopin, while remaining outspokenly opposed to the so-called "Music of the Future" by Richard Wagner and Franz Liszt. In addition to mothering eight children, Schumann led an active life as a teacher at the Hoch Conservatory in Frankfurt and as a concert performer. Clara's compositional career was largely overshadowed by that of her husband, but she has since come to be recognized as a significant composer in her own right.

The *Scherzo, Op. 10* was one of her most popular works during her lifetime, and she performed it often in concert. This work features virtuosic writing combined with contrasting lyrical sections.

Fantasie in G

Maria Theresia von Paradis
(1759-1824)

Maria Theresia von Paradis faced dual challenges as a composer during the era of Mozart and Haydn: she was a woman and, from the age of five, completely blind. After studying with Antonio Salieri, Leopold Kozeluch, and Karl Frieberth, three of the leading pedagogues and composers in Vienna, she became an established pianist and vocalist in the Austro-Hungarian Empire and even launched a three year concert tour throughout much of Western Europe. Her fame was such that it is rumored that Mozart himself wrote a piano concerto, K. 456, for her.

During her concert tour, von Paradis was accompanied by her mother as well as family friend Johann Riedinger, who wrote libretti for her five operas and also invented a composition board that allowed her to write without the use of paper. While on tour in Paris in 1785, the pianist helped establish the first school for the blind with Frenchman Valentin Haüy. Von Paradis also established a Viennese music school for girls in 1808 and taught there until her death. In addition to her compositions, her greatest legacy is her advocacy of education for blind and female students in an age when they were treated as second-class citizens.

The *Fantasie in G* is comprised of several movements, all of which are orchestral in nature.

Trois Morceaux

Lili Boulanger
(1893-1918)

Lili Boulanger's *Trois Morceaux*, written at the age of 20, is among only a few pieces by this accomplished musician whose life was cut short tragically by a series of chronic illnesses (bronchial pneumonia, Crohn's disease, and intestinal TB). Boulanger was the daughter of a Russian princess and a musician father, and was the younger sister of Nadia Boulanger, the renowned teacher of many American composers, including Aaron Copland and Philip Glass. At the age of 19, the younger Boulanger sister won the Prix de Rome for her *Faust et Helene*.

Trois Morceaux, which means Three Little Pieces, consists of three contrasting movements, each presenting a different character: 1) nostalgia, 2) effervescence, 3) excitement.

A Hermit Thrush at Morn, Op. 92, No. 2

Amy Beach
(1867-1944)

Like Clara Schumann, Amy Beach's achievements as a composer were not fully recognized until long after death. Beach was a child prodigy with perfect pitch who made her professional debut in Boston at the age of 16. Two years later she married a prominent doctor two years older than her father, who restricted her performing career and encouraged her to pursue composition instead. As an admirer of the German Romantic tradition – composers such as Beethoven, Schubert and Schumann – Beach continued to write in a relatively conservative style even into the twentieth century. After her husband's death in 1901, she was able to rekindle her career as a concert pianist as she performed in the United States and Europe – frequently her own compositions.

A Hermit Thrush at Morn was composed in 1921 during a stay at the MacDowell Colony in New Hampshire and features whimsical bird calls as recorded and notated by Beach. This piece is often paired with *A Hermit Thrush at Eve*.

Firebox

Yvonne Freckmann
(b. 1988)

Yvonne Freckmann is a Bomhard Fellow in the M.M. Composition program at the University of Louisville School of Music. A German-American by birth (her father is German and her mother is American), she moved to the United States at the age of 11 after living and studying piano in Germany. Freckmann continued her studies in piano at Trinity University in San Antonio, Texas, where she received a B.M. in Piano Performance and Composition in 2010.

Pianist Jordan Waller commissioned *Firebox* for her graduate piano recital. The work is toccata-like in nature and features a burning energy throughout along with rapid chord clusters, simulating the fire used to power steam engine locomotives.

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Graduate Recital

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of the Master of Music degree.*

Saturday Afternoon

March 23, 2013

4:00 p.m.

Comstock Concert Hall

PROGRAM

from *Magnificat*
Esurientes

Johann Sebastian Bach
(1685-1750)

Ach, des Knaben Augen

Hugo Wolf
(1860-1903)

from *Amahl and the Night Visitors*
All That Gold

Gian Carlo Menotti
(1911-2007)

from *Messiah*
He Was Despised

George Frideric Handel
(1685-1759)

Jiskry z Popele, Op. 5

Vítězslava Kaprálová
(1915-1940)

1. Ty staré písně v duši zní mi
2. Jak na hedvábný mech
3. Ó zůstaň ještě, moje dívko drahá
4. A táhnou myšlenky teskně

INTERMISSION

Neruda Songs

Peter Lieberman
(1946-2011)

1. "Si no fuera porque tus ojos tienen color de luna..."
4. "Ya eres mía. Reposa con tu sueño en mí sueño..."
5. "Amor mío, si muero y tú no mueres..."

Songs of Perfect Propriety

Seymour Barab
(b. 1921)

1. Song of Perfect Propriety
2. Now at Liberty
7. A Very Short Song
11. Lullaby

PROGRAM NOTES, TEXTS & TRANSLATIONS

Magnificat

Johann Sebastian Bach

Johann Sebastian Bach's *Magnificat* in D major is a setting of the Canticum of Mary from the Gospel of Luke. Originally composed in 1723 when Bach was serving as the Thomaskantor, or music director, in Leipzig, the *Magnificat* was set in E-flat major and included four inserted Christmas pieces. Bach revised his *Magnificat* between the years of 1728-31, omitting the Christmas movements and moving the key to a brighter D major. The revisions allowed the *Magnificat* to be sung on all major feast days instead of confining it to Christmas. The setting by Bach divides the text into twelve movements for soloists and choir. The ninth movement for alto, two flutes, and continuo is light and joyful with the flutes often harmonizing in thirds representative of the Holy Trinity.

Esurientes

Esurientes implevit bonis
et divites dimisit inanes.

Esurientes

The hungry he has filled with good things,
and the rich he has sent away empty.

Ach, des Knaben Augen

Hugo Wolf

Hugo Wolf is often characterized as the "Wagner of the Lied" in that he often incorporated Wagner's chromatic harmony and dramatic musical techniques into his own style and fit them into the form of the song. The songs from the *Spanisches Liederbuch* are settings of sixteenth and seventeenth century Spanish and Portuguese poems translated by Heyse and Geibel. The set is split into ten sacred texts and thirty-four secular texts. Although most of the sacred songs are intense both musically and textually, three of the set are more gentle portraits of the Holy Family. *Ach, des Knaben Augen* falls into the latter category and depicts someone looking into the infant eyes of Christ realizing they want nothing more than to live in His image.

Ach, des Knaben Augen

Ach, des Knaben Augen
sind Mir so schön und klar erschienen,
Und ein Etwas strahlt aus ihnen,
Das mein ganzes Herz gewinnt.

Ah, the boy's eyes

Ah, the boy's eyes
look so beautiful and clear,
and something shines from them
that wins my whole heart.

Blickt' er doch mit diesen süßen
Augen nach den meinen hin!
Sah er dann sein Bild darin,
Würd' er wohl mich liebend grüßen.

If he would only look with his sweet
eyes into my own!
If he then saw his image therein,
perhaps he would greet me lovingly.

Und so geb' ich ganz mich hin,
Seinen Augen nur zu dienen,
Denn ein Etwas strahlt aus ihnen,
Das mein ganzes Herz gewinnt.

And so I give myself completely,
only to serve his eyes,
because something shines from them
that wins my whole heart.

Amahl and the Night Visitors

Gian Carlo Menotti

Gian Carlo Menotti's *Amahl and the Night Visitors* is an opera in one act with an original libretto by the composer. The opera was commissioned by NBC and was the first opera to be specifically composed for television. The opera also has the distinction of being the first written specifically for a child in the title role since the close proximity of the camera would betray the face of a female portraying a child. The opera tells the story of Amahl and his mother and their encounter with the three kings on their journey to see the baby Jesus in Bethlehem. The kings pass through the family's town and ask to rest for the night at their house. When everyone else is asleep the mother fixates on the chest of gold meant for the Christ child and contemplates all of the things the gold could do for her disabled child in the aria "All That Gold." The aria ends with her convincing herself to steal some of the gold, but as she inches closer she is thwarted by the kings' page.

All That Gold

All that gold! All that gold!
I wonder if rich people know what to do with their gold?
Do they know how a child could be fed? Do rich people know?
Do they know that a house can be kept warm all day with burning logs?
Do rich people know?
Do they know how to roast sweet corn on the fire?
Do they know do they know how to fill a courtyard with doves? Do they know... do they know?
Do they know how to milk a clover fed goat? Do they know?
Do they know how to spice hot wine on cold winter nights? Do they know... do they know?
All that gold... all that gold! Oh what I could do for my child with that gold!
Why should it all go to a child they don't even know?
They are asleep. Do I dare? If I take some, they'll never miss it...

Messiah

George Frideric Handel

Handel's Messiah is an oratorio in English composed in 1741 with a libretto by Charles Jennens (1700-1773). The text was compiled from the King James Bible and the Psalms in the Book of Common Prayer. The Messiah is organized in three parts and the alto aria, "He Was Despised," is in the beginning of the second part, which concerns the Passion of Christ. In terms of duration this da capo aria extolling Christ's suffering is the longest movement in the oratorio. The text for the aria comes specifically from Isaiah's songs of the suffering servant in the book of Isaiah. Handel breaks the text of Isaiah up with rests as long as the text itself as if to show the exhaustion of Christ during his parade through the crowds. The accompaniment in the aria emphasizes the abandonment of Christ with its sparse texture and even leaves the voice completely alone at times further accentuating the sentiment of the song. In the middle section the text is also fragmented yet this time it is as if it is being interrupted by the lashes of the smiters.

He Was Despised

He was despised and rejected of men, a man of sorrows, and acquainted with grief.
He gave his back to the smiters, and his cheeks to them that plucked off the hair:
He hid not his face from shame and spitting.

Jiskry z Popele, Op. 5

Vítězslava Kaprálová

Vítězslava Kaprálová is considered the most important female Czech composer of the twentieth-century. Born into a musical family, Kaprálová was a child prodigy who started composing at age nine. At fifteen she began studying with notable Czech composers such as Vilem Petrzela and Vaclav Talich, and by the end of her short life she was studying with famed pedagogue Nadia Boulanger in Paris. Kaprálová lived only to twenty-five but left behind a substantial body of work including both art song and instrumental works. Posthumously in 1946 Kaprálová was awarded membership into the foremost academic institution in Czechoslovakia: The Czech Academy of Sciences and Arts. At the time this honor had only been bestowed on 10 women out of 648 members, and Kaprálová was the only female musician.

Kaprálová's Jiskry z popele, Op. 5, finds her work fully developed in the impressionistic style. Piano figures are often based on intervals derived from the natural inflection of important words creating a unity between words and music. The set is a mixture of her two favorite forms: through composed and ABA. The first song is through composed and the last is in ABA form but the second and third are a fusion of both in that the melodic lines are through-composed while the piano accompaniment provides features of ABA form. Kaprálová specifies voice type in very few of her songs and Op. 5 is no exception to that as it has the ability to be sung by a soprano, mezzo, or tenor. Although every other song with an opus number was publicly performed in Kaprálová's lifetime, this set was not premiered until 2002. It is not known why Kaprálová never pursued a public performance of these songs. It could be that they were simply too private. In the original manuscript the songs are dedicated to Ota Vach, "my only love," who introduced her to the work of the 19th century poet Bohdan Jelinek. Jelinek's is the only poetry Kaprálová choose to set from a non-living poet.

Ty staré písně v duši zní mi

Ty staré písně v duši zní mi
a jejich matku obraznost mi kreslí;
a doby večera se loudí s nimi
a svaté sny co boží děcko z jeslí.

Jsem zemdlen, zpitý jakýms květem milým,
jenž rozhodil v mých nádrech kořen planě;
a hlavu mlčky zvolna k prsům chýlím
a zbožně zvedám ku modlitbě dlaně...

Jdou doby večera, sny moje s nimi,
a staré písně v duši zní mi.

Jak na hedvábný mech

Jak na hedvábný mech jsem hlavu kladl
na bílá nádra tvá.
Tu s hvězdnatého nebe sen se snesl
a unavený letem tiše klesl
na bílá nádra tvá.

I ulotěla touha ze srdce ti
a s chvěním padla jemu do objetí
na bílá nádra tvá.
Má víčka vhlá v obou vlahém dechu,
a slza skápla k hedvábnému mechu
na bílá nádra tvá.

Ó zůstaň ještě, moje dívko drahá

Ó zůstaň ještě, moje dívko drahá,
ó zůstaň, poupě moje, v obalu!
necht v plnou růži srdce mé se zdráhá
tě rozdechnouti pomalu!
Vím, drahé dítě, tvá jen láska může
mou duši rozohniti do zpěvů —
a přece, moje uzavřená růže,
mně líto tvého úsměvu!

Ó drahé dítě! když ten měsíc bílý
se v páry lesů stápi v soumraku,
tu známy ti jen některé z mých chvilí,
jen mlhy dumna táhnou po zraku.
Mé vášně v tmě jdou. Vzpomínky mé úže
se tulí k žhavému jich oděvu —
Ó nechtěj rozvít' mnou, má drahá růže,
mně líto tvého úsměvu!

Those old songs sound in my soul

Those old songs sound in my soul
And my imagination sketches their mother;
And the times of evening linger with them
And sacred dreams, like God's child from the manger.

I am dead tired, drunk with some dear blossom,
Which scattered its roots fruitlessly in my breasts;
And I droop my head in silence slowly to my chest
And devoutly I lift in prayer my palms.

The times of evening go, my dreams with them. Those old
songs sound in my soul.

Like on silk moss

Like on silk moss I laid my head
on your white bosom.
Then from the starry sky a dream descended
and tired from flight calmly sank down
on your white bosom.

And longing flew away from your heart
and with trembling it fell into his embrace
on your white bosom.
Both my eyelids grew moist with the dampness of the breath,
and a tear slid down to the silk moss
on your white bosom.

Oh, stay still, my dear girl,

Oh, stay still, my dear girl,
oh, stay, my flower bud, in your casing!
My heart is reluctant to open you slowly
into a full rose!
I know, dear child, only your love,
only your love can
kindle my soul to song.
And yet, my closed rose,
I regret your smile!

Oh, dear child, when that white moon
sinks in the mists of the forests in the twilight,
then known to you are only some of my moments,
only dark fogs draw through sight.
My passions go in the darkness.
My memories nestle up to their incandescent garments.
Oh do not desire to open up through me, my dear rose, I
regret your smile!

A táhnou myšlenky teskně

A táhnou myšlenky teskně
okolo hlavy mi —
Venku kraj mrazem se leskne
a táhnou myšlenky teskné,
blízko již do zimy.

Ten přijde na tvrdé lůžce,
kdo přijde do země...
Jde měsíc — sněhová růže,
a svítí dojemně.

Těch plný písni mých světe,
můj sen tě pochová!
Nad námi ve mrazu zkvěte
ta růže sněhová.

A táhnou myšlenky teskné
okolo hlavy mi —
Venku kraj mrazem se leskne
a táhnou myšlenky teskné,
blízko již do zimy.

And melancholy thoughts

And melancholy thoughts
draw around my head.
Outside, the countryside glistens with frost,
and melancholy thoughts draw,
already close to winter.

He comes on the hard bed,
who goes into the earth.
The moon comes, the snow rose,
and shines stirringly, shines stirringly.

Full world of these songs of mine,
my dream buries you!
Above us in the frost buds
that snow rose.

And melancholy thoughts
draw around my head.
Outside, the countryside glistens with frost,
and melancholy thoughts draw,
already close to winter.

Neruda Songs

Peter Lieberman

American composer Peter Lieberman first gained national acclaim in 1983 with his Piano Concerto. He composed a variety of works after that but took time off to pursue Buddhist studies. He devoted himself exclusively to composition in 1994 and from that time on Buddhist philosophy strongly influenced his music. Neruda Songs came about after a chance encounter Lieberman had with a book of Pablo Neruda's poetry while waiting at the Albuquerque airport: Cien Sonetos de Amor. Lieberman was taken by the passionate poetry and decided to set five of the poems for his wife, mezzo-soprano Loraine Hunt-Lieberman. The cycle won the University of Louisville's prestigious Grawemeyer Award in 2008. Many of Lieberman's early compositions are in the more dissonant 12-tone style of music but this cycle is, in the words of James Levine, "very great and very accessible." The musical language Lieberman uses throughout the cycle is sumptuous and incredibly romantic. The composer credited Hunt-Lieberman with expanding the role of melody in his music and generally convincing him to abandon his systematic writing style in favor of writing instinctually.

Si no fuera porque tus ojos tienen color de luna...

Si no fuera porque tus ojos tienen color de luna,
de día con arcilla, con trabajo, con fuego,
y aprisionada tienes la agilidad del aire,
si no fuera porque eres una semana de ámbar,

si no fuera porque eres el momento amarillo
en que el otoño sube por las enredaderas
y eres aún el pan que la luna fragante
elabora paseando su harina por el cielo,

oh, bienamada, yo no te amaría!
En tu abrazo yo abrazo lo que existe,
la arena, el tiempo, el árbol de la lluvia,

y todo vive para que yo viva:
sin ir tan lejos puedo verlo todo:
veo en tu vida todo lo viviente.

If your eyes were not the color of the moon

If your eyes were not the color of the moon,
of a day full of clay, and work, and fire,
if even held-in you did not move in agile grace like the air,
if you were not an amber week,

not the yellow moment
when autumn climbs up through the vines;
if you were not that bread the fragrant moon
kneads, sprinkling its flour across the sky,

oh, my dearest, I could not love you so!
But when I hold you I hold everything that is—
sand, time, the tree of the rain,

everything is alive so that I can be alive:
without moving I can see it all:
in your life I see everything that lives.

Ya eres mía. Reposa con tu sueño en mí sueño...

Ya eres mía. Reposa con tu sueño en mi sueño.
Amor, dolor, trabajos, deben dormir ahora.
Gira la noche sobre sus invisibles ruedas
y junto a mí eres pura como el ámbar dormido.

Ninguna más, amor, dormirá con mis sueños.
Irás, iremos juntos por las aguas del tiempo.
Ninguna viajará por la sombra conmigo,
sólo tú, siempre viva, siempre sol, siempre luna.

Ya tus manos abrieron los puños delicados
y dejaron caer suaves signos sin rumbo,
tus ojos se cerraron como dos alas grises,

mientras yo sigo el agua que llevas y me lleva:
la noche, el mundo, el viento devanan su destino,
y ya no soy sin ti sino sólo tu sueño.

Amor mío, si muero y tú no mueres...

Amor mío, si muero y tú no mueres,
amor mío, si mueres y no muero,
no demos al dolor más territorio:
no hay extensión como la que vivimos.

Polvo en el trigo, arena en las arenas
el tiempo, el agua errante, el viento vago
nos llevó como grano navegante.
Pudimos nos encontrarnos en el tiempo.

Esta pradera en que nos encontramos,
oh pequeño infinito! devolvemos.
Pero este amor, amor, no ha terminado,

y así como no tuvo nacimiento
no tiene muerte, es como un largo río,
sólo cambia de tierras y de labios.

And now you're mine. Rest with your dream in my dream.

And now you're mine. Rest with your dream in my dream.
Love and pain and work should all sleep, now.
The night turns on its invisible wheels,
and you are pure beside me as a sleeping amber.

No one else, love, will sleep in my dreams. You will go,
we will go together, over the waters of time.
No one else will travel through the shadows with me,
only you, evergreen, ever sun, ever moon.

Your hands have already opened their delicate fists
and let their soft drifting signs drop away;
your eyes closed like two grey wings, and I move

after, following the folding water you carry, that carries
me away. The night, the world, the wind spin out their destiny.
Without you, I am your dream, only that, and that is all.

My love, if I die and you don't

My love, if I die and you don't —
My love, if you die and I don't —
let's not give grief an even greater field.
No expanse is greater than where we live.

Dust in the wheat, sand in the deserts,
time, wandering water, the vague wind
swept us on like sailing seeds.
We might not have found one another in time.

This meadow where we find ourselves,
O little infinity! we give it back.
But Love, this love has not ended:

just as it never had a birth, it has
no death: it is like a long river,
only changing lands, and changing lips.

Songs of Perfect Propriety

Seymour Barab

Living American composer Seymour Barab's favorite means of musical expression is vocal music. In his own words, "[Vocal music] is less abstract. The words of a poem immediately suggest music to me." Although Barab has an extensive collection of vocal works he is more known for his operas. His children's operas are some of the most performed the world over. In fact, his *Little Red Riding Hood* was the first American opera performed in China during the country's post-isolationist period. Barab set satirist Dorothy Parker's poems to music in 1959 with his set *Songs of Perfect Propriety*. Parker's poems range from introspective to biting to satirical in the two-volume set. Barab takes these poems and creates a different world for each song. In *Song of Perfect Propriety* Barab creates a raucous pirate shanty for a young woman who yearns to be someone she is not. The rolling waves of the sea are the backdrop for a young lady watching her lover cast off in *Now at Liberty*. In *A Very Short Song* Barab obscures the downbeat so that the song feels as though one has been swept up in the recesses of the young woman's memory. The constant rolled chords in *Lullaby* sweep the listener into the world of dreams. Barab gives each poem exactly what it needs, and nothing more, to turn it into a song that Dorothy Parker herself would be proud of.

Song of Perfect Propriety

Oh, I should like to ride the seas,
A roaring buccaneer;
A cutlass banging at my knees,
A dirk behind my ear.
And when my captives' chains would clank
I'd howl with glee and drink,
And then fling out the quivering plank
And watch the beggars sink.

I'd like to straddle gory decks,
And dig in laden sands,
And know the feel of throbbing necks
Between my knotted hands.
My slaves I'd like to bind with thongs
That cut and burn and chill.
But I am singing little songs,
As little ladies will.

Now at Liberty

Little white love, your way you've taken;
Now I am left alone, alone.
Little white love, my heart's forsaken.
(Whom shall I get by telephone?)
Well do I know there's no returning;
Once you go out, it's done, it's done.
All of my days are gray with yearning.
(Nevertheless, a girl needs fun.)

Little white love, perplexed and weary,
Sadly your banner fluttered down.
Sullen the days, and dreary, dreary.
(Which of the boys is still in town?)
Radiant and sure, you came a-flying;
Puzzled, you left on lagging feet.
Slow in my breast, my heart is dying.
(Nevertheless, a girl must eat.)

Little white love, I hailed you gladly;
Now I must wave you out of sight.
Ah, but you used me badly, badly.
(Who'd like to take me out tonight?)
All of the blundering words I've spoken,
Little white love, forgive, forgive.
Once you went out, my heart fell, broken.
(Nevertheless, a girl must live.)

A Very Short Song

Once, when I was young and true,
Someone left me sad-
Broke my brittle heart in two;
And that is very bad.

Love is for unlucky folk,
Love is but a curse.
Once there was a heart I broke;
And that, I think, is worse.

Lullaby

Sleep, pretty lady, the night is enfolding you;
Drift, and so lightly, on crystalline streams.
Wrapped in its perfumes, the darkness is holding you;
Starlight bespangles the way of your dreams.
Chorus the nightingales, wistfully amorous;
Blessedly quiet, the blare of the day.
All the sweet hours may your visions be glamorous-
Sleep, pretty lady, as long as you may.

Sleep, pretty lady, the night shall be still for you;
Silvered and silent, it watches you rest.
Each little breeze, in its eagerness, will for you
Murmur the melodies ancient and blest.
So in the midnight does happiness capture us;
Morning is dim with another day's tears.
Give yourself sweetly to images rapturous-
Sleep, pretty lady, a couple of years.

Sleep, pretty lady, the world awaits day with you;
Girlish and golden, the slender young moon.
Grant the fond darkness its mystical way with you;
Morning returns to us ever too soon.
Roses unfold, in their loveliness, all for you;
Blossom the lilies for hope of your glance.
When you're awake, all the men go and fall for you-
Sleep, pretty lady, and give me a chance.

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UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Deborah Mae Hill, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Sunday Afternoon

March 24, 2013

2:00 p.m.

Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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PROGRAM

from *Alcina*

Tornami a vagheggiar

George Frideric Handel
(1685-1759)

from *Soirées musicales*

La Promessa

La Pastorella delle Alpi

Gioacchino Rossini
(1792-1868)

Kornblumen, Op. 22, No. 1

Mohnblumen, Op. 22, No. 2

Morgen!, Op. 27, No. 4

Hat gesagt-bleibt's nicht dabei, Op. 36, No. 3

Richard Strauss
(1864-1949)

INTERMISSION

from *Die Entführung aus dem Serail*

Durch Zärtlichkeit und Schmeicheln

Wolfgang Amadeus Mozart
(1756-1791)

Le Bonheur est Chose Légère

Chère Nuit

Camille Saint-Saëns
(1835-1931)

Alfred Bachelet
(1864-1944)

from *A Midsummer Night's Dream*

Be Kind And Courteous

Benjamin Britten
(1913-1976)

from *Only Heaven*

In Time of Silver Rain

Litany

Heaven

Ricky Ian Gordon
(b. 1956)

PROGRAM NOTES, TEXTS & TRANSLATIONS

Alcina

George Frideric Handel

Handel's opera *Alcina* premiered at Covent Garden in April of 1735. The libretto, by Antonio Marchi, was adapted from Antonio Fanzaglia's libretto for *L'Isola di Alcina*, which was based on Ariosto's sixteenth-century epic poem *Orlando Furioso*. The opera's setting is an enchanted island ruled by a very powerful sorceress, Alcina, who has fallen in love with Ruggiero, a knight who is already betrothed to another. Enchanted by her beauty and magic, Ruggiero forgets his fiancée, Bradamante, and is lured to Alcina's magic island. Bradamante then disguises herself as her brother Riccardo and travels to the island to save her lover. Alcina's sister, Morgana, becomes attracted to "Riccardo" and agrees to help him find her sister. When Riccardo is brought to the palace of Alcina, Ruggiero is convinced that he is there to steal Alcina's love. As Ruggiero begs Alcina to punish Riccardo, Bradamante identifies herself to Ruggiero but he believes it to be a trick and will not listen. Morgana then urges Bradamante to leave the island so that she will not be transformed into a wild beast. Bradamante then asks Morgana to tell Ruggiero that Riccardo does not love Alcina but another. Bradamante assures Morgana that she is loved by Riccardo. At the conclusion of Act I, Morgana sings "Tornami a vagheggiar" to express her love for Riccardo and her hope that he will one day return.

Tornami a vagheggiar

Tornami a vagheggiar,
te solo vuol amar quest'anima fedel,
caro mio bene, caro!

Già ti donai il mio cor:
fido sarà 'l mio amor;
mai ti sarò crudel, cara mia spene.

Come back to woo me (Translation by Martha Gehart)

Come back to woo me;
only you does this faithful soul wish to love,
my dearly beloved, dear one!

I have already given you my heart:
my love will be true;
never will I be cruel to you, my dear hope.

Soirées musicales

Gioacchino Rossini

While Gioacchino Rossini (1792-1868) lived in Paris during the second half of his life, he hosted a weekly salon gathering, which he called *Soirées musicales*. In 1835, he presented his publisher with a set of twelve songs and duets that, over the years, he had composed for these soirées. The first eight songs are ariettes for voice and piano. *La Promessa* is the first ariette, with a text by the famous poet Pietro Metastasio. Perhaps betraying the poem's message of love and fidelity, Rossini has set the text with a flirtatious melody and accompaniment. *La Pastorella Dell'Alpi*, with poetry by Count Carlo Pepoli, is the sixth ariette in the collection. Due to the charming coloratura passages, this song is one of the collection's most popular.

La Promessa

Ch'io mai vi possa lasciar d'mare,
no, nol credete, pupile care;
nemmen per gioco, nemmen per gioco
nemmen per gioco v'ingannerò,
no, no, nemmen per gioco v'ingannerò.

Voi sole siete le mie faville,
e voi sarete, care pupille,
il mio bel foco sin ch'io vivrò,
il mio bel foco sin ch'io vivrò,
sin ch'io vivrò, sin ch'io vivrò,
Ah!

La Promessa

That I will ever be able to stop loving you,
no don't believe it, eyes dear;
not even to joke, not even to joke
not even to joke would I deceive you about this,
no, no, not even to joke would I deceive you about this.

You alone are my sparks
and you will be dear eyes,
my beautiful fire as long as I live,
my beautiful fire as long as I live,
as long as I live, as long as I live,
Ah!

La Pastorella delle Alpi

Son bella pastorella, che scende ogni mattino,
et offre un cestellino di fresche frutta e fior.
Chi viene al primo albore avrà vezzose rose
e poma rugiadosa, venite al mio giardin.

Chi nel notturno orrore smarri la buona via,
alla capanna mia ritroverà il cammin.
Venite, o passeggero, la pastorella è qua,
ma il fior del suo pensiero ad uno sol darà!

The Alpine Shepherdess

I'm the pretty shepherdess, coming down every morning,
I offer a little basket with fresh fruit and flowers.
Whoever comes at dawn will have some pretty roses and apple
dew sprinkled come all to my garden.

Whoever, in night's frightness loses his way
at my little hut will find his path again.
Come, o traveler, the shepherdess is here
But her tenderest thoughts address to one alone!

Kornblumen, Mohnblumen, Morgen!, Hat gesagt-bleibt's nicht dabei

Richard Strauss

Richard Strauss (1864-1949) is a composer most known for his operas and lieder. Because his wife, Pauline De Ahna was a soprano, most of Strauss' songs are written for the high female voice. Opus 22 is a set of four poems about flowers by Felix Ludwig Julius Dahn. Strauss' setting of *Kornblumen* reflects the purity and mildness of the cornflowers that are referenced in the text. *Mohnblumen* is set with rather abrupt changes in the melody, which express the abrupt changes of thought in the text. Strauss' *Morgen!* is perhaps the most famous of the Strauss songs that I present. The text, by Scottish poet John Henry Mackay, was set by Strauss as a wedding gift to his bride and was presented to her on their wedding day in 1894; the piece demands great breath control, which his wife evidently had. *Hat gesagt bleibt's nicht dabei* comes from *Das Knaben Wunderhorn*, a group of folk songs that was collected and edited by Achim von Arnim and Clemens Brentano. This text is humorous in describing the plight of a young woman dealing with her father, mother, and lover.

Kornblumen

Kornblumen nenn'ich die Gestalten,
die milden, mit den blauen Augen,
die, anspruchslos, in stillem Walten
den Thau des Friedens, den sie, saugen aus ihren eignen,

klaren Seelen, mitteilen allem,
demise nah'n bewusstlos
der Gefühlsjuwelen, die sie von
Himmelshand empfah'n.

Dir wird so wohl in ihrer Nähe,
als gingst du durch ein Saatgefilde,
durch das der Hauch des Abends wehe,
voll frommen Friedens und voll Milde.

Mohnblumen

Mohnblumen sind die runden.
Rotblutigen, gesunden, die sommersprossgebräunten,
die immer froh gelaunten, kreuzbraven, kreuzfidelten,
tanznimmermüden Seelen; die unterm Lachen weinen
und nur geboren scheinen, die Kornblumen zu necken,
und dennoch oft verstecken die weichsten,
besten Herzen, im Schlinggewächs von Scherzen;
die man, weiss Gott, mit Küssen
ersticken würde müssen, wär'man nicht immer bange,
umarmest du die Range, sie springt ein voller Brander
aufflammend auseinander!

Cornflowers (Translation by Stanley Appelbaum)

I call "cornflowers" those women
Who are gentle and have blue eyes,
Who, undemanding in their still ways,
Impart the dew of peace, which they absorb

From their own clear souls,
To everyone that they approach,
Unaware of the jewels of feeling
That they receive from a heavenly hand.

You feel as good in their presence
As if you were walking through a field of grain
Through which the evening breeze was blowing,
Full of pious peace and full of gentleness.

Poppy Flowers (Translation by Stanley Appelbaum)

"Poppy flowers" are the round,
Red-blooded, healthy, Freckled and tanned,
Always cheerful, good-as-gold, merry-as-a-cricket,
Never-tired-of-dancing souls; who cry while they laugh
And seem born only to tease the "cornflowers,"
And yet often conceal the softest,
Kindest hearts, in the creeping plants of their jokes;
Whom, God knows, you would have to smother with kisses,
If you weren't always afraid that if you embraced the minx,
She would burst apart in a blaze,
Like a fully laden fireship!

Morgen!

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...

Tomorrow!

And tomorrow the sun will shine again
And on the path that I shall follow
It will reunite us, fortunate ones,
In the midst of this sunshine-breathing earth...

And to the beach, wide and blue with waves,
We shall descend, silently and slowly;
Mutely we shall look into each other's eyes,
And the mute silence of happiness shall descend upon us...

Hat gesagt-bleibt's nicht dabei

Mein Vater hat gesagt, Ich soll das Kindlein wiegen,
Er will mir auf den Abend Drei Gageleier sieden;
Siedt er mir drei,
Ißt er mir zwei,
Und ich mag nicht wiegen Um ein einziges Ei.

Mein Mutter hat gesagt, Ich soll die Mägdlein verraten,
Sie wollt mir auf den Abend Drei Vögelein braten;
Brat sie mir drei,
Ißt sie mir zwei,
Um ein einziges Vögelein Treib ich kein Verräterei.

Mein Schätzlein hat gesagt, Ich soll sein gedenken,
Er wöllt mir auf den Abend Drei Küßlein auch schenken;
Schenkt er mir drei,
Bleibt's nicht dabei,
Was kümmert michs Vögelein, Was schiert mich das Ei.

He Said So, But That Won't Be the End of It

My father said I should rock the baby,
He'd boil three hen's eggs for me in the evening;
If he boils three for me,
He'll eat two on me,
And I don't want to rock the baby for a single egg.

My mother said I should tatttle on the girls,
She'd roast three birds for me in the evening;
If she roasts three for me,
She'll eat two on me,
And I won't be a tattler for a single bird.

My sweetheart said I should think of him,
He'd give me three kisses in the evening;
If he gives me three,
That won't be the end of it,
What do I care about the bird, what's the egg to me?

Die Entführung aus dem Serail

Wolfgang Amadeus Mozart

Mozart's opera, *Die Entführung Aus Dem Serail*, premiered in 1782. The libretto was written by Gottlieb Stephanie and based on another libretto written by Christoph Friederich Bretzner. The opera is set in 16th century Turkey, in the Palace of Pasha Selim. An English noblewoman, Konstanze, and her maid, Blonde have been captured by Turkish pirates and taken to the Pasha's palace. The Pasha has indicated that he is very interested in Konstanze, while his harem overseer, Osim, has decided to pursue Blonde. Blonde attempts to fend him off in Act II with her description of the kind of English gentlemen she prefers in the aria "Durch Zärtlichkeit und Schmeicheln."

Durch Zärtlichkeit und Schmeicheln

Durch Zärtlichkeit und Schmeicheln
Gefälligkeit und Scherzen
erobert man die Herzen
der guten Mädchen leicht.
Doch mürrisches Befehlen
und Poltern, Zanken, Plagen
macht daß in wenig Tagen
so Lieb' als Treu' entweicht.

Through Tenderness and Flattery (Trans by Martha Gehart)

Through tenderness and flattery,
kindness and fun,
one conquers the hearts,
of good-natured girls easily.
But surely domineering
and rambling, wrangling, plaguing
make within a few days
love, as well as loyalty, vanish.

Le Bonheur est Chose Légère

Camille Saint-Saëns

Charles Camille Saint-Saëns was a French composer most famous for his orchestral, operatic and piano works. He wrote a few art songs including, *La Cloche*, *La Solitaire*, and *Le Bonheur est Chose Légère*. This delightful song, with text by Henri August Barbier, shows the beauty and simplicity that can be found in Saint-Saëns' compositional style. The accompaniment compliments the vocal melody by providing forward movement without overpowering the singer.

Le Bonheur est Chose Légère

Le bonheur est chose légère,
Passagère,
On croit l'attendre, on le poursuit,
Il s'enfuit!
Hélas! Vous en voulez un autre
Que le nôtre;
Il faut à vos ardents désirs
Des plaisirs.
Dieu vous préserve des alarmes
Et des larmes
Qui peuvent assombrir le cours
Des beaux jours.

Si jamais votre coeur regrette
La retraite
Qu'aujourd'hui vous abandonnez,
Revenez!
De tous les chagrins de votre âme,
Je réclame
Pour notre fidèle amitié
La moitié.

Happiness is a fleeting thing

Happiness is a fleeting thing,
Passing by.
One believes one has attained it, One pursues it,
It escapes!
Alas! You want it to be different
From ours.
Your ardent desires need
Pleasures.
May God preserve you from sudden fears
And tears
That can darken the course
Of lovely days.

If ever your heart misses
The retreat
Which today you give up,
Come back!
Of all the sorrows of your soul
I claim
For our true friendship
Half the share.

Chère Nuit

Alfred Bachelet

Alfred Bachelet (1864-1944) was a French composer who studied at the Paris Conservatoire and became known as the chef d'orchestre at the Opéra. Among his compositions are symphonic and choral works, three operas, and solo songs for voice. *Chère Nuit*, with a text by Eugène Adenis, was written in 1897 for soprano Nellie Melba. It is perhaps his most famous work. Bachelet sets the text quite perfectly. In the beginning, the melody rises and falls and reflects the anticipation in the text. When night arrives, Bachelet changes meter and the melody takes over in long, beautiful phrases.

Chère Nuit

Voici l'heure bientôt. Derrière la colline
je vois le soleil qui décline
Et cache ses rayons jaloux ...
J'entends chanter l'âme des choses
Et les narcisses et les roses
M'apportent des parfums plus doux!
Chère nuit aux clartés sereines
Toi que ramènes le tendre amant
Ah! descends et voile la terre
De ton mystère calme et charmant.
Mon bonheur renaît sous ton aile
O nuit plus belle que les beaux jours:
Ah! lève-toi pour faire encore
Briller l'aurore de mes amours?

Dear Night

Soon the hour will come. Behind the hill
I see the sun setting
And hiding its jealous rays
I hear the soul of things singing
And narcissus and roses
Waft to me perfumes most sweet!
Dear night of serene clarity,
You who brings back the gentle lover,
Oh, descend and veil the earth
In your mystery, tranquil and charming.
My happiness is reborn under your wing,
Oh night more lovely than the lovely days.
Oh, arise! Perhaps to revive once more
The shining dawn of my love?

A Midsummer Night's Dream

Benjamin Britten

This aria is from Benjamin Britten's opera *A Midsummer Night's Dream*, which is based on the text of William Shakespeare and premiered in June of 1960. The aria "Be Kind and Courteous" is sung during Act II by Tytania, Queen of the Fairies. During this act, Tytania falls into a deep sleep during which the meddling Puck uses a flower on the sleeping queen that will cause her to fall in love with the first creature she sees. In a humorous twist, he gives the weaver, Bottom, the head of a donkey and places him strategically in the queen's line of sight. When Tytania wakes and sees Bottom she proceeds in telling her fairy friends how to treat her new love with "Be Kind and Courteous."

Only Heaven

Ricky Ian Gordon

In 1995, Ricky Ian Gordon worked with director Nancy Rhodes to create an Off-Broadway production using the poetry of Langston Hughes. The result was *Only Heaven*. The piece takes place in "Bardo," a place where the main characters reflect on their lives and experiences before they move on. *In Time of Silver Rain* is set beautifully by Gordon. Through the accompaniment and melodic rhythms, the poem is first expressed as an idea being planted. It then grows and blossoms at the end when both the accompaniment and vocal melody drive the text and bring it to life. *Litany* is written as a call to care for those around you, especially those who cannot help themselves. The piano prelude at the beginning, as well as the interlude in the middle, provides the singer and the audience with time to reflect on the poetry. After the original production of *Only Heaven*, Gordon came to the conclusion that a certain "color" was missing and wanted to add an element of "unadulterated joy...uncynical joy." The resulting song was *Heaven*. The next time the piece was done, *Heaven* was used as the opener. It does not appear in order in this set because chronologically composed after *In Time of Silver Rain* and *Litany*. Gordon succeeds in delivering what he called "unadulterated and uncynical joy" with *Heaven*.

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presents

Amanda Roberts, *percussion*

Student of Greg Byrne

with the

**University of Louisville
Percussion Ensemble**

Student Recital

Sunday Evening

March 24, 2013

7:00 p.m.

Comstock Concert Hall

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PROGRAM

Reflections

J.C. Combs
(b. 1940)

Pezzo Da Concerto No. 1, Op. 15 (1987)
per tamburo piccolo solo

Nebojsa Jovan Zivkovic
(b. 1948)

Four Grotesques for Timpani

David Williams
(b. 1953)

I. Black Gargoyles

II. Ghost Nocturne

III. Mold Monsters in the Refrigerator

IV. Orthanc

Engine Room

James Campbell
(b. 1953)

Concerto for Marimba and Percussion Ensemble

Ney Rosaura
(b. 1952)

I. Saudacao (Greeting)

II. Lamento (Lament)

III. Danca (Dance)

IV. Despidida (Farewell)

University of Louisville Percussion Ensemble

THE TROUT QUINTET
Sunday, March 23, 2014

J. Patrick Rafferty & Brittany MacWilliams, *violins* Erin Rafferty, *viola*
Paul York, *cello* Sidney King, *bass* Dror Biran, *piano*

PROGRAM

Hazelhurst Suite for Double Bass

Sidney King
(b. 1959)

- I. Prelude
- II. Romance
- III. The Storm (Camille)
- IV. Pastorale (Elegy)
- V. Dance

Duo for Violin and Cello, Op. 7

Zoltan Kodaly
(1882-1967)

- I. Allegro serioso, non troppo
- II. Adagio - Andante
- III. Maestoso e largamente, ma non troppo lento - Presto

INTERMISSION

Piano Quintet in A Major, D. 667 "The Trout"

Franz Schubert
(1797-1828)

- I. Allegro vivace
- II. Andante
- III. Scherzo: Presto
- IV. Andantino- allegretto
- V. Allegro giusto

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Don Woods, trumpet

Student of Michael Tunnell

with

Jessica Dorman, piano

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Sunday Evening

March 24, 2013

8:30 p.m.

Comstock Concert Hall

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PROGRAM

Concerto in Eb Major, Hob. Vlle: 1

I. Allegro

II. Andante

III. Finale-Allegro

Joseph Haydn
(1732-1809)

Gymnopedies No. 1 "*Lent et douloureux*"

Erik Satie
(1866-1925)
arr. Don Woods

Quatre Variations sur un Theme de Domenico Scarlatti

Marcel Bitsch
(1921-2011)

Trumpet Concerto No. 3 in D

I. Allegro ma non troppo

II. Largo

III. Vivace

Johann W. Hertel
(1727-1789)

Gnossienne No. 1 "*Lent*"

Erik Satie
arr. Don Woods

Paths-In Memoriam Witold Lutoslawski

Toru Takemitsu
(1930-1996)

Rondo for Lifey

Leonard Bernstein
(1918-1990)

PROGRAM NOTES

Concerto in Eb Major, Hob. VIIe:1 (1796)

Joseph Haydn
(1732-1809)

Joseph Haydn was one of the most prolific composers of the 18th century. While most of his compositional works include symphonies (108) and string quartets (83 along with many string trios and other chamber works), Haydn was very familiar to the concerto as a musical vehicle. Having written many concerti for solo instruments such as violin, flute, cello and keyboard to name a few, his trumpet concerto seems to be a unique inclusion. This inclusion shows his greatness as a composer who takes on the challenge of writing for an instrument which had not yet secured its place in the realm of solo instruments. Up until this time trumpeters were limited by their instruments to the notes possible of a single overtone series. This meant that trumpets played parts that would imitate the timpani.

Prior to his only concerto for trumpet written in 1796, Haydn's friendship with inventor and trumpeter would change how we view the trumpet as a solo instrument. Long time friend and keyed trumpet virtuoso Anton Weidinger, who would premiere the concerto on March 28th, 1800, had developed a keyed version of the trumpet which would enable the musician to play chromatically. Edward Tarr, noted musicologist, teacher, trumpet virtuososoloist and former director of the trumpet museum in Bad Säckingen, Germany, states in his book, *The Trumpet*, that Joseph Haydn's trumpet concerto "stands at the heart of solo trumpet repertory."

Gymnopédies No. 1 (1888)

Erik Satie
(1866-1925)

To explain the life of Erik Satie would require a good course in psychology. As music student, he was not the most successful. He entered the Paris Conservatoire in 1879 and was dismissed a year later. After a two and half year hiatus he reentered and was dismissed again. One instructor supposedly made the suggestion that Satie was just a lazy student. After failing to impress his teachers, Satie decided to join the military but quickly found it not to his liking. He purposely contracted an illness, believed to be bronchitis, in order to be dismissed from the service.

Satie however was not without success. In 1888, his *Trois Gymnopédies* was published. The etymology of the word *gymnopedie* remains in question. Whether Satie was referring to a work by poet J. P. Contamine de Latour entitled *Les Ancients* or to a Grecian festival where there the dancing of naked youths, no one is quite sure given the ethereal quality of *Gymnopedie*

No. 1, "*Lent et douloureux*". Metered in $\frac{3}{4}$ time, its movement is guided by an ostinato alternating between two alternating seventh chords with a light simple melody layered above the accompaniment.

Quatre Variations sur un Theme de Domenico Scarlatti (1950) Marcel Bitsch (1921-2011)

Born in 1921, Marcel Bitsch was a native Parisian. He would attend the Paris Conservatoire where he excelled at composition and harmony winning awards in harmony, counterpoint and fugue. He would win the conservatoire's top award, the *Prix de Rome* in 1945. In 1956, Bitsch began his tenure of thirty-two years on the faculty at the Paris Conservatoire teaching harmony and counterpoint. When he was not teaching or composing, he was producing critical editions of the works of J. S. Bach acknowledged by several publications to include *Journal for the Society of French Music Theory*.

Much like Paul Hindemith's *Trumpet Sonata*, Bitsch's *Quatre Variations* is not only demanding upon the trumpet soloist but the pianist as well. Both musicians are required to play some very difficult passages in which the use of extended techniques are necessary. Bitsch's works tend to challenge the listener's ear as well as the performer's ear. Just when you expect the harmony to proceed in one direction it proceeds towards another. This is very evident in the last of the variations.

Concerto in D (1760)

**Johann W. Hertel
(1727-1789)**

Johann Wilhelm Hertel was born in Eisenach, Germany in 1727. He came from a musical family where both his father and grandfather were well known. Not knowing if he would pursue a career in music, his academic pursuits centered around a degree in Law at the urging of his father. A chance encounter with C.P.E. Bach seems to have led a young law student to recuse himself from his studies and pursue music. In 1744 he joined his father as a violinist and harpsichordist while in the employ of the Duke Adolph Fredrick III. After three years, he was granted leave to study composition, violin and keyboard of which C.P.E. Bach would serve as instructor. Hertel would later accept a post as court composer in Schwerin where he would spend the vast majority of his working life.

Ernst Ludwig Gerber, eighteenth century music lexicographer, made characterizations of Hertel's works as "tasteful". It has been expressed by some critics that his works represent the transition from Baroque to Classical period with his *Concerto No. 3 in D Major* as a representation of this transitional time.

The title *Gnossienne* was a term invented by Satie but much like his *Gymnopédies* little is known to support the possible etymology. One possibility is that is derived from the word *gnosis*, this of course regarding Satie dabbling with Gnostic sects and movements such as the "Rosicrucians" or his possible antinomianism beliefs. Another possibility is that during this time the archeological world was being excavated with a closely related theme to the Cretan word *gnossus*. (These involved Ariande, Theseus and the Minotaur).

Much like his *Gymnopédies*, Satie's *Gnossiennes* run on the same motor of ostinato. The melody more striking in that it employs grace notes and moves in a more direct line. Another unique characteristic is that Satie omitted the bar lines.

Paths-In Memoriam Witold Lutoslawski (1994)

Toru Takemitsu
(1930-1996)

One of the great things about studying at University of Louisville and in particular the School of music is their annual affiliation to the Grawemeyer Award in music composition. This award named for industrialist, entrepreneur and philanthropist, H. Charles Grawemeyer. While this award acknowledges great talent in the past winner's it also opens the doors for the student to see all of the winner's works and in this case, one for unaccompanied trumpet.

Commissioned by world renown trumpet soloist Hakan Hardenberger, Toru Takemitsu's (1994 Grawemeyer winner for his composition *Fantasmal Cantos*) *Paths: In Memoriam Witold Lutoslawski* was performed on September 21, 1994 at the Warsaw Autumn Festival at a concert paying homage to Witold Lutoslawski (who was the first recipient for his *Symphony No. 3*).

Paths was one of the last pieces that Takemitsu composed before his death. He had been a longtime friend to Lutoslawski. In talking with a fellow colleague who attended the trumpet summit at Chosen Vale in Hanover, New Hampshire this year, we struck the conversation over this piece. He was able to work alongside Hakan Hardenberger whom the piece was written and passed along to me some insights. *Paths* is very much a conversation, a conversation with God. This is represented in how the trumpet is muted and then open. The mourning cry of the poor soul who has lost someone is played out by a trumpet with Harmon mute with the shaft of the music slightly extended. This sound gives the impression of a person in agony over a loss only to be answered by God without the mute. The conversation continues mimicking what may seem like a soul questioning his own

mortality with God. As the piece ends, God has given the soul final word in a soft voice as if giving comfort and as the melodic line ascends so too does He back to His heavenly home.

Rondo for Lifey (1950)

Leonard Bernstein
(1918-1990)

To try and put into words what Leonard Bernstein means to the music world is futile. The American born composer, conductor, educator and pianist brought music to the youth through his televised "Young People's Concerts" as well as his "Omnibus" lectures which not only covered many classical works but also various other genre to include jazz, American musical comedy, modern music, J. S. Bach and even grand opera. As for his compositional work, his *Candide* and *West Side Story* are two of his best known works.

Rondo for Lifey is one in a series of four pieces written in dedication to his brother Burtie. "Lifey" in this case is the Skye terrier that belonged to Judy Holliday. The other pieces written in this set are *Elegy for Mippy I* (horn and piano), *Elegy for Mippy II* (unaccompanied trombone) and *Waltz for Mippy III* (tuba and piano). This was not the first time composed music for brass and pets. He once composed *Fanfare for Bima* for brass quintet as a birthday tribute to Koussevitzky. The theme actual came from the tune Koussevitzky used to summon his cocker spaniel.

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SCHOOL OF MUSIC

presents

Jonathan Wysong, trumpet

Student of Michael Tunnell

with

Jessica Dorman, piano

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Sunday Afternoon

March 24, 2013

4:00 p.m.

Comstock Concert Hall

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

from *L'Orfeo*
Toccata

Claudio Monteverdi
(1567-1643)
Edited by Philip Legge

Michael Tunnell & David Jaffe, *Baroque trumpets*
Sebastian Van Horn & Joe Murrell, *sackbuts*

from *Amadigi di Gaula*
Aria: "Desterò dall 'empia Dite"

Georg Frideric Handel
(1685-1759)
Reduction by Joe Meibers

Claire Divizio, *soprano* Teil Buck, *oboe*
Jessica Dorman, *piano*

Concerto in D per Clarino
I. Andante
II. Allegro Moderato

Leopold Mozart
(1719-1787)
Edited by Ed Tarr

Jessica Dorman, *piano*

Concerto in Eb
I. Allegro
II. Largo
III. Vivace

Jan Krtitel Jiri Neruda
(1711-1776)
Edited by Ed Tarr

Jessica Dorman, *piano*

INTERMISSION

Journey to Tonality

I. mm=100

II. mm=86

III. mm=72

Joe Meibers

(b. 1991)

Seth Burkhardt, *trumpet*

Jessica Dorman, *piano*

Intrada for Trumpet or Horn

Otto Ketting

(1935-2012)

Nachtwandler

Arnold Schoenberg

(1874-1951)

Edited by Gustav Falke

Claire Divizio, *soprano*

Sam Williams, *piccolo* Jim Weixler, *snare drum*

Jessica Dorman, *piano*

PROGRAM NOTES

L' Orfeo – Toccata (1607)

Claudio Monteverdi
(1567-1643)

Claudio Monteverdi is considered by scholars to be one of the most important composers who began making prolific changes in musical writing between the Renaissance and the Baroque. Active in most of Italy during his lifetime, Monteverdi wrote many works exploring ways of expressing text through musical means. He was a leading figure in the development of Baroque compositional techniques such as early versions of the da capo aria and basso continuo. *L'Orfeo*, his opera written in 1607 for the ducal court in Mantua, is most readily considered to be the first widely successful Baroque opera. The beginning of this opera, the "Toccata", an Italian term for the English "tucket", is a dramatic curtain rising event. The "Toccata" is traditionally played three times, first by a five-piece trumpet ensemble, then by woodwinds and strings, and again by the original five trumpets. While some consider this "Toccata" to be the first orchestral use of the trumpet, Ed Tarr, a trumpet history scholar, points out openings like this were common, though previously improvised. Monteverdi was likely the first composer to actually compose an opening like this adding structural and emotive value to the beginning of the opera.

Amadigi di Gaula (1715)

Aria: "Desterò dall'empia Dite"

George Frederic Handel
(1685-1759)

George Frederic Handel is sometimes regarded as one of the most important composers in musical history mainly because he single handedly wrote for virtually every musical medium of his time. After much travel from Germany to Italy and finally to London, *Amadigi di Gaula*, an Italian opera, was written in 1715 for the King's Theatre in Haymarket. Though it is one of Handel's most thinly scored operas, the orchestral scoring is similar to the writing found in his famous *Water Music*, to be written two years later for a royal boat ride headed by the King.

The end of *Amadigi di Gaula* presents us with a very dramatic scene. After many failed attempts to steal Amadigi's love, Melissa, a sorceress, expresses her hatred and jealousy against the two lovers. Amadigi, a paladin, and Oriana, the daughter of the King of the Fortunate Isles, have fallen in love with one another and Melissa has vowed to vanquish them. "Desterò dall'empia dite", a fervent da capo aria, is equipped with a trumpet, oboe, and continuo. The trumpet part is riddled with technical passages, long phrases, and much ornamentation in the form of trills. During Handel's

residency in London, he met Valentine Snow, who was appointed as the King Sergeants' Trumpeter, the highest trumpet post in England. Snow must have been a talented trumpeter, as he was most noted for being able to play long passages with a single breath. While not as technically difficult or as high in range as the trumpet music of J.S. Bach, this aria in particular does require a facility in endurance, a skill also needed in Handel's famous bass aria, "The Trumpet Shall Sound" from his *Messiah*.

The text and translation for "Desterò dall'empia Dite":

Desterò dall'empia Dite
ogni furia a farvi guerra.
Crudi, perfidi, sì, sì, a farvi guerra.

I will raise from the vilest Hell,
all the furies to make war on you.
Cruel! Traitors! Yes, yes, to make war on you.

Ombre tetre omai sortite
dall'avello che vi serra
a dar pene a colui che mi schernì.

Dark shadows, emerge now
from the tomb that encloses you
to punish those who have scorned me.

Concerto in D per Clarino (1762)

Leopold Mozart
(1719-1787)

Leopold Mozart, father of Wolfgang Amadeus, became interested in music at an early age. While a student in Augsburg, he became a skilled violinist and organist, later moving to Salzburg, where he would spend the rest of his life. By 1756, much of his music was popular with most of Europe's German-speaking people, but it was his work in violin pedagogy and historical performance practice that is most notable. His *Versuch einer gründlichen Violinschule*, a comprehensive treatise on violin playing, is now used to inform performers how to perform certain ornamental techniques in a historically informed fashion. The *Concerto in D per Clarino* is one of Leopold's few surviving compositions and is unusual with its two movement form. The first is slow and stately while the final one spritely and joyous. Likely written for Johann Andreas Schachtner, the Salzburg court trumpeter in 1762, it was included his collection of 30 serenades. Michael Haydn, a friend and neighbor of Leopold in Salzburg, composed two trumpet concertos in a similar fashion. Overall, the piece is difficult with long passages in the upper end of the trumpet range. The first movement includes a cadenza written by the performer.

Concerto in Eb (1750)

Jan Krtitel Jiri Neruda
(1711-1776)

Jan Krtitel Jiri Neruda, born in Rosice, Moravia around 1711, remains relatively unknown. As a composer and violinist, he spent most of his time in Dresden. Neruda composed at least 97 works, but only a few have actually been discovered. His scores show an Italian influence, but his use of dynamics is evident of Mannheim School training. The melodic style harks back to the Baroque principle of *Fortspinnung* (a sequential manipulation of melodic material), though this is modified by the use of regular phrase lengths. The textures are mostly homophonic, often with figured bass. According to the trumpet scholar Ed Tarr, his *Concerto in Eb* is undoubtedly meant for a high horn player due to the conformity of the natural harmonic series in its 4th and 5th octaves. Reine Dahlqvist, another brass scholar, stated at a historic brass conference in 1990 that the concerto was most likely written in Dresden around 1750 for Johann Georg Knechtel, the court horn player. The *Concerto in Eb* begins with a spirited, duple-metered movement characterized by running sixteenth note scales and sequences. The second movement is lyrical and slow while the final movement is a quick, triple-metered dance. Each movement contains short cadenzas that are outlined with motivic material from the original composition and were written by the performer.

Journey to Tonality (2012)

Joe Meibers
(b. 1991)

Joe Meibers is a junior Bachelor of Arts student and active composer. Previously a student of music composition under Professor Steve Rouse, he has written works for students in the brass department. His *Book of Fanfares* featured the UofL trumpet ensemble last year and was presented on the WHAS broadcast of A Great Day Live! and at the 2012 International Trumpet Guild conference in Columbus, GA. *Journey to Tonality* is a short three movement work for two trumpets and piano which takes us on a short adventure from rhythmic atonality to rich consonance. The first and most atonal movement is intricately composed; the atonality is present, yet aurally pleasing because of short motivic and rhythmic elements throughout the piece. The second movement is a play between the two trumpet lines, which trade rhythmic and melodic units creating a slight antiphonal effect. Finally, the third movement is a playful, dance-like movement which finally rests into the comfortable, familiar sonorities of tonal music.

Intrada (1958)

Otto Ketting
(1935-2012)

Otto Ketting, a composer born in Amsterdam in 1935, studied first as a trumpeter at the Royal Conservatory in The Hague. In 1954, just four years before publishing *Intrada*, he was appointed a trumpet post at The Hague Resedentie-Orkest. In 1961, however, he left the post to study composition with Karl Amadeus Hartmann in Munich. Ketting's style ranges from the likes of Alban Berg to Igor Stravinsky with some jazz and minimalist influence. His modernist writing rarely allows for simple tonality or Neo-Romanticism. *Intrada*, a short three and a half minute work for solo trumpet or horn reflects Ketting's compositional influences. The piece is broken into several sections which are separated by long pauses. Each section has a particular character; sweetly chromatic sections are juxtaposed with dramatic fanfares resulting in a polarizing dialogue between two styles of entrances.

Nachtwandler (1901)

Arnold Schoenberg
(1874-1951)

Arnold Schoenberg, the well-known liberator of dissonance and atonality, was born in Vienna in 1874. At the early age of eight, he began to learn violin and was apt at arranging much of the music he was exposed to including operas and military band music. After being introduced to the viola and cello, he became interested in chamber music and learned how to compose for these small ensembles. After working at a private bank for many years after his father's death, he came to know Alexander von Zemlinsky, a composer from the Vienna Conservatory, who had caught the attention of the great symphonist, Johannes Brahms. Early in Schoenberg's career, however, his works were met with resistance due to the conservative values of the Viennese. The resistance would grow in Vienna, throughout the German speaking regions and spread well into the beginning of Hitler's rule of the Nazi regime of the 1930s. This would cause Schoenberg to move to Berlin and finally to the U.S. for a teaching job in Boston at the Malkin Conservatory. He would live in the U.S. until his death in 1951 in Los Angeles, California. *Nachtwandler*, a cabaret song from Schoenberg's early period in 1901, seems immediately more accessible to listeners in comparison with his later works. The song is tonal, but points to the expressionist movement through chromatic lines, which are intricately woven with text. Its instrumentation is representative of a small marching band. The snare drum, trumpet, and piccolo sonorities bring about thoughts of toy soldiers marching through town, keeping watch over the sleeping citizens.

Below is a poetic text translation:

Trommler, laß dein Kalbfell klingen,
Und, Trompeter, blas darein,
Daß sie aus den Betten springen,
Mordio, Michel, Mordio! schrein.
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.

Und so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Aber sind wir bei dem Hause,
Das ich euch bezeichnet hab',
Macht gefälligst eine Pause,
Und seid schweigsam wie das Grab!
Scht und hm, scht und hm,
Sachte um das Haus herum.

Meine heftige Henriette
Wohnt in diesem kleinen Haus,
Lärmen [die wir] aus dem Bette,
Kratzt sie uns die Augen aus.
Scht und hm, scht und hm,
Sachte um das Haus herum.

Lustig wieder, Musikanten!
Die Gefahr droht nun nicht mehr;
Trommelt alle alten Tanten
Wieder an die Fenster her!
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.

Ja, so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Drummer, let your calfskin ring,
And trumpeter, let it fly,
So that they out of their beds do spring
Murder, Michel. Murder! they'll cry.
Toot and blare, toot and blare,
Night-caps appearing everywhere.

And so happy, through the glowing
Moonlit lanes, I press,
Between two Mademoiselles going,
A launderer and a seamstress (ironer):
Little Louisa on the left, on the right Marie
And in the front, the Maestro!

But now we're near the domicile
I told you of before.
So if you would, please stop awhile,
Silent as the grave once more!
Hush and hum, hush and hum,
Softly 'round the house let's come.

My hot-tempered Henriette
Within this small cottage lies;
If roused from her sleep, I'll bet
She would scratch out all our eyes.
Hush and hum, hush and hum,
Softly 'round the house let's come.

Musicians, be raucous again!
There's no more need to worry.
Thump all the old aunts 'til we make
Them to their windows scurry!
Toot and blare, toot and blare,
Night-caps appearing everywhere.

And so happy, through the glowing
Moonlit lanes, I press,
Between two Mademoiselles going,
A launderer and a seamstress:
Little Louisa on the left, on the right Marie
And in the front, the Maestro!

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presents

**University
Jazz Combos**

Woody Shaw Combo
Directed by Tyrone Wheeler

Clark Terry Combo
Directed by Ansyn Banks

International Combo
Directed by Mike Tracy

Monday Evening
March 25, 2013
7:30 p.m.
Bird Recital Hall

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Thank you.

PROGRAM

My Romance

Rodgers & Hart

Body & Soul

John Green

Woody Shaw Combo

Shane Porter, *alto sax* Joe Hanna, *tenor sax*

Camilla Eisenmann, *vocals*

Isaac Poole, *guitar* Chris Grezch, *piano*

Michael Montgomery, *bass* Ben Hogan, *drums*

Tyrone Wheeler, *director*

Infant Eyes

Wayne Shorter

What is this Thing Called Love

Cole Porter

Clark Terry Combo

Dylon Jones, *alto sax* Nick Kaizer, *trumpet*

Tom Coover, *guitar* Kate Tyree, *bass*

Matt McClinton, *vibraphone* Coty Johnson, *drums*

Tyrone Wheeler, *director*

Cat Battles

Josh Redman

Season of Changes

John Cowherd

International Combo

Samir Kambarov, *alto sax*

Brandon Coleman, *guitar* Diego Lyra, *piano*

Jose Oreta, *bass* Bruno Souza, *drums*

Mike Tracy, *director*

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UNIVERSITY OF
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SCHOOL OF MUSIC

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Stephen Mattingly, *guitar*

Faculty Recital

Monday Evening

March 25, 2013

8:00 p.m.

Comstock Concert Hall

PROGRAM

Fantasie Élégiacque, Op. 59

Introduction: Andante largo

Marche funèbre: Andante moderato

Fernando Sor
(1778-1839)

Suite Compostelana

Preludio

Coral

Cuna

Recitativo

Cancion

Muiñeira

Federico Mompou
(1893-1987)

INTERMISSION

Variations for Guitar*

Joseph Michaels
(b. 1977)

Fantasia

Roberto Gerhard
(1896-1970)

Sonata, Op. 61

I. Lento - Allegro - Allegretto tranquillo

II. Andante

III. Allegro vivo - Allegretto - Allegro vivo

Joaquín Turina
(1882-1949)

**Dedicated to Stephen Mattingly.*

PROGRAM NOTES

Fantasie Elégiaque, Op. 59

Fernando Sor

Born and baptized in Barcelona, Spain in 1778, José Fernando Macarurio Sor was one of Europe's greatest guitar virtuosos and enjoyed particular success as a composer. Sor's father introduced him to Italian opera, the piano and the guitar at a young age. At eight years old, Sor was sent to study music and other subjects at the Montserrat monastery. Sor's family did not expect him to pursue music as a career, but to enter the Spanish military. Sor obliged and began his military career at 18 years old. Musicologist Brian Jeffery points out that Sor most likely received his promotion to full lieutenant as a result of his performance on the piano and guitar. After four years of service Sor left the military and moved to Madrid. Here he obtained his first patron, the Duchess of Alba, who was also patron to the famous Spanish painter Goya. In 1808 the French army invaded Spain and like many other Spanish intellectuals, Sor accepted an administrative post with the new French government. Finally, the Spanish drove the French out of Spain in 1813. Sor and the many Spanish artists who had befriended the French were compelled to leave the country. He never returned to his homeland again.

At this time Sor's talents as a composer and guitarist were so sought after that he was beckoned throughout Europe by the highest nobility of the day. In Moscow, the premiere of his ballet, *Cendrillon* (1822), was a great success with both the public and the critics. Sor lived and worked in London from 1815 to 1823. While in England, he was celebrated for his operas and four ballets produced there by the Philharmonic Society. Around 1827 he decided to stop touring and spend the rest of his life in Paris. During this period Sor concentrated on the guitar in both performance and composition. He was also greatly sought after as a guitar teacher.

Composed in 1836, *Fantasie Elégiaque*, is Sor's last concert work. The full title is *Fantasie élégiaque...pour guitare seule a la mort de Madame Beslay née Levavas seur*. Madame Charlotte Beslay was an accomplished pianist who had studied the guitar with Sor. In the manuscript, near the end of the Marche Funèbre, Sor has written "Charlotte!" and "Adieu!" over the music. The piece seems to foreshadow the death of Sor's daughter just a few months later in 1837.

Suite Compostelana

Federico Mompou

Spanish composer Federico Mompou was born in Barcelona to a Catalanian father and French mother. His brother Josep Mompou became a painter. His maternal grandparents owned a bell foundry. Often adopting sounds and aesthetics of his environment, Mompou included imitations of ringing bells throughout his works. He was known for writing small form works around melodies derived from or inspired by folk idioms of his native Catalonia. Elements of Andalusian rhythm and figuration are often found in Mompou's motives. Mompou found complementary musical influence in composers of French impressionism, in particular Erik Satie and Gabriel Fauré, whom Mompou had heard perform in Barcelona when he was 9 years old. Fauré's music and performing style made a profound and enduring impression on the young Mompou. Later influences from Impressionism became so deeply integrated into Mompou's work, that a French critic pronounced Mompou

"the only disciple and successor" to Claude Debussy.

In 1911 Mompou travelled to Paris with a letter of introduction from Enrique Granados to Fauré, then head of the Paris Conservatory, but formal studies with the French composer never commenced. While living in Paris, Mompou studied composition at the Paris Conservatory with Marcel Samuel-Rousseau. During these years, Mompou developed a mature sense of craftsmanship and a unique compositional voice, blending influences of French and Spanish music through folk and contemporary idioms. His relatively small oeuvre conceals the countless hours spent diligently working through numerous revisions to meticulous drafts of his works.

Mompou returned to Barcelona in 1941, fleeing the Nazi occupation of France. As his career took shape Mompou made notable connections with other artists, including Francis Poulenc and the Catalan artist Joan Miró, whose work shared Mompou's apparent simplicity and Catalanian influences. Struggling to start a career in the threatening climate of the 1930 and 40s, Mompou found success in lectures on his own music at Música en Compostela, an annual festival at Santiago de Compostela. Here he met guitarist Andrés Segovia who encouraged him to write for the guitar.

Mompou composed three works for guitar, *Suite Compostelana* being the most substantial in scope. Mompou's works have been described as highly personal. This is evident in the ubiquitous imitation of sounds from his environment. *Suite Compostelana* offers abundant examples of this characteristic. Written in 1962 for his close personal friend and colleague, Andrés Segovia, Mompou drew inspiration for the work from the Santiago de Compostela Cathedral in the northwest region of Spain.

The Preludio opens with a wandering diatonic melody that evokes the cathedral's ornate spiral staircase as it whirls around more stable soprano and bass pedal tones. As this diatonicism dissipates, centricity is maintained around pitch classes A and E. After climbing to its peak, the movement levels off as if finally reaching the top of the cathedral's grand staircase. Here, Mompou presents the interior choir loft with an intimate chorale of balanced lyricism creating rich quartal harmonies in the second movement. This intimacy is followed by the delicate innocence of the Cuna, which means cradle, where a tuneful lullaby unfolds from Mompou's thematic and textural dreaming of childhood themes. The Recitativo stands out in stark contrast to the other movements in both melodic contour and harmonic language. Daring melodic leaps and angular contours occupy the vast, empty interior space of the cathedral. Contrasting melodies trace the cathedral's sweeping architectural lines, while expansive quartal sonorities fill the void. Echos of childhood return in the gentle waltz of the Canción (song), which casts a passive, yet lilting melody in A minor over a rondo form. The suite concludes outside the cathedral where festivities in the town square include an extroverted communal dance. The Muñeira is a traditional dance of the Galician region of northwestern Spain where Compostela is situated. The literal translation of the name refers to both a millstone and the miller's wife. This lively and expressive dance is characterized by a fast tempo in 6/8 meter and sounds similar to a Celtic jig, which has strong Galician roots. Percussive drones suggest bagpipes known as a gaita while a providing traditional accompaniment to the dance's diatonic melody. Characteristic to Mompou's style, rich seventh chords and quartal sonorities accompany the traditional tuneful nature of the melody. These sonorities pull the work away from its diatonic center, exploring colorful chromaticism before reaching a rousing closing pattern in D major.

Variations for Solo Guitar

Joseph Michaels

Joseph Michaels is an American ex-patriot living in Germany where he is on faculty at the University of Stuttgart. The composer has this to say of the *Variation for Solo Guitar*: "Simply put, *Variations* is a continuous juxtaposition of two tetrachords, namely (0-1-2-4) and (0-2-3-6). The piece was written for and is dedicated to Stephen Mattingly as a token of my appreciation for our friendship."

The theme begins with a simultaneous statement of both tetrachords (a relational collection of any four pitches). In the opening measures the tetrachords are two separate entities sharing the same space; similar to the effect of listening to two monologues at once. By the first variation, it has been established that each tetrachord wishes to extinguish the other. The second variation contrasts the linear writing of the first variation with more disjunct leaps that span the entire register of the guitar. Tension is released in the "expressive" third variation, which gently unfolds at slower tempo with longer notes. This variation seems to breathe before gathering energy and spinning directly into the uneasy dance of the fourth variation. A moment of reflection and foreshadowing is found in the fifth variation. Finally, in the sixth variation two personalities are brought forth in turn: first prominent, lyrical which is more flowing than the detached, marcato or marked character. The turmoil of the sixth variation leads to unyielding pressure in the final measures as the music unexpectedly evaporates.

Fantasia for Guitar

Roberto Gerhard

Roberto Gerhard was born in Valls, Spain and eventually immigrated to Cambridge, England. His parents were Franco-Swiss; having a French mother and a Swiss father. Gerhard was raised in the Catalan area and spent many years in Barcelona. He respected Spanish heritage so much that in 1940 he added the "o" to the end of his first name, suggesting a closer identity with Spain than with the French-Swiss pronunciation.

In 1915 Gerhard began his musical studies at the Academy in Barcelona. He studied piano with Enrique Granados and composition with Felipe Pedrell. Pedrell had also taught other Spanish composers such as Granados and Albéniz. During his studies Gerhard developed the ability to move through various musical styles. Some of his pieces from this time are fully in the Spanish idiom while in 1922 he submitted a twelve-tone work to Schoenberg to enroll in the master-classes in Vienna. In the following years, Gerhard studied with Schoenberg in Vienna that year and continued studies with him in Berlin until 1928. Following these studies he returned to Spain as the music director of the Barcelona School and edited 18th-century Catalan folk music.

In 1939 Gerhard moved from Spain again, this time to England due to the Spanish civil war and his involvement in politics. Upon arriving in England, he began further studies at Cambridge. His music from England is like that of a memory of his homeland and hopes for return. In 1960 he became a British citizen and died in Cambridge in 1970. Gerhard was overlooked as a "serious" composer during his life and earned his primary income through writing incidental music and lecturing and teaching.

One of Gerhard's strongest points as a composer was his use of rhythm. He believed that "...the basic stuff of music is sonic motion, not notes or sounds."

This is from an article *Score* around 1952. In the same article he mentioned that "Webern's rhythms become static and....are a disassociation between music and inspiration." While Gerhard respected Webern's music for other aspects, he felt that the processes and control Webern placed upon rhythm was too constricting. Gerhard never imposed form or rhythm on his music through some predetermined and strict plan. He was always willing to change his theory when it didn't agree with the performance practice in order to obtain his own aesthetic vision. Gerhard felt that "a composer needs grace (inspiration), guts, intellect, madness; and systems... because the intellect can only take grip, when confronted by a system." He never fully accepted the Schoenberg twelve-tone system. He often wrote in groupings or series of five to seven notes, which he organically developed throughout the work.

Gerhard wrote in the afore mentioned 1952 article, "Tonality in Twelve-Tone Music", on the way musicians and composers were interpreting Schoenberg's revolutionary new system. He said "...for this is the real issue: the twelve-tone technique must be understood and appraised as a new principle of tonality." He took this further with explanations that twelve-tone cannot be the rule, but must be a point of departure. Gerhard usually didn't follow the twelve-tone practice as did Berg and Webern. Instead, he used tone-rows and twelve-tone techniques as a way to develop motivic or thematic material. It's very often more of a collage of sounds or a metamorphosis through rhythmic motives. This is also very prominent in the *Fantasia for Guitar*.

He said that "Where anything is possible at any moment, nothing can ever happen of necessity." With this he felt that something must be "made to happen in music." He thought that without question, the autonomy of conscious thought found in serialism has its limits, and spontaneity is of the essence of the mind. His sense for freedom is expressed in his definition of atonality: "It was liberation from traditional formulae all round, in harmony, melody and form; it was freedom to flit even from system to system if you were so minded." This is extremely evident in his Third Symphony titled *Collages*, which is for tape and orchestra. The tape portion of the piece is a mono-recording on a reel to reel machine that is to be manipulated or played by a musically educated "performer". The performer manually pulls the tape through the machine at varying rates.

The *Fantasia for Guitar* was written in 1957 for the English guitarist, Julian Bream. The piece was originally to be inserted into the song cycle, *Canteras* which was written the previous year in 1956; scored for guitar and high voice. *Fantasia* is a ternary form, in which Gerhard created a seamless presentation of the recapitulation. One of his most interesting quotes clarifies this idea greatly. He states: "...we have taken the word *form* as a noun, instead of taking it as a verb, as we should."

In the *Fantasia*, Gerhard contrasted arpeggiated chords with other voices in the upper register that have a more atmospheric function. This gives way to more ruminating cadenza-like figures just as in the usual fantasia form of the past. Along the lines of instrumental color and sonorities, Gerhard juxtaposed harmonics with the rolled chords. This is truly a study in tone-color on the guitar. Gerhard maintained two separate ideas and areas that combine to create quite an individual atmosphere. Gerhard proved with this piece that while he did not play the guitar, he knew it quite well. He could write a piece that is highly complex, yet somehow idiomatic for the instrument. At the same time he has created a level of control over the performer that requires the guitarist to play some passages in specific areas on the instrument. Upon hearing this piece, one might think that Gerhard is using Schoenberg's system in some way. However, this is in fact not the case. There are

always one or two tones missing. Often, these passages are constructed intervallically. In this case they are built up of fourths and tri-tones. Notes that were not present in this section or block of material are often found to be a major factor in constructing the following bit of material. Gerhard couldn't finish this piece without making his own statement about tonality. In the final measures of the piece Gerhard answers his twelve-tone row with a tonally based phrygian cadence. This implication that functional harmony can follow a twelve tone row is remarkably ahead of its time.

Sonata, Op. 61

Joaquín Turina

Turina was born to an Italian immigrant and painter who settled in Seville. Thanks to his artistic father, music always played a large part in his life. After a short period studying medicine, he soon abandoned everything that interfered with music.

In 1897, at age 15, he moved from home and soon became well known in Seville as a composer and pianist. Turina gradually developed a relationship with the late 19th century artistic circles and moved to Madrid. It was here that he first met Manuel de Falla who would later influence his ideas on the proper character of Spanish music and start Turina's mature style. In the meantime however, the only way for Turina to earn a living in Madrid was as a composer of Spanish comic opera called zarzuelas.

In 1905 Turina moved to Paris, where he studied composition at the Schola Cantorum under d'Indy. Turina's works from this time are not included in his oeuvre and are characterized by a strong sense of the French-Germanic tradition like Frank. Turina's friendship with Falla developed further through this time and both were members of the Société Musicale Indépendante. In 1907 Turina appeared as pianist and composer with the Parent Quartet, who introduced the Piano Quintet Op. 1 (1907), a Franckian product of the Schola. Albéniz, however, now joined Falla in advising Turina to seek material in Spanish popular music. Turina answered immediately with his *Sonata española* for violin and piano; followed by the String Quartet No. 1, Op. 4 titled "De la Guitarra", so called because its basic theme contains the notes of the guitar's open strings. Turina accepted his friend's guidance, several more pieces were well received, and he was soon one of the most highly regarded Spanish composers. He was appointed professor of composition at the Madrid Conservatory in 1930 where he remained the rest of his life.

Some sources divide early 20th-century Spanish music in two camps: Albéniz and Granados on one hand, Falla and Turina on the other. While a great number of similarities exist between Albéniz and Granados (in terms of nationalistic forms and instrumentation), there is little resemblance between Falla and Turina. Despite the picturesque local flavor in some compositions, Turina tried perhaps harder than any of his Spanish contemporaries to write music of a European standard in the conventional major forms. It was not by chance that his Op. 1 was a piano quintet, followed by other chamber music and soon his opera, *Margot*. However, Turina always remained true to the humorous characteristics of his native Seville, and he never understood sincere drama as had Falla before him. This may be what led such performers like Andreas Segovia to describe his work as "old fashioned and cheap".

Turina's works often communicate clear literary or visual ideas, and while they offer a wealth of simplistic beauty, they often fail to provide strong structural support for these promising beginnings. His guitar music exploits all the instrument's

resources. Apart from the Andalusian, and specifically Sevillian character of his music, Turina also had an individual way of using Spanish rhythms, such as the Basque *zortzico* or the Catalan *sardana* or *buliarías*.

In 1929 the Spanish guitarist, Andrés Segovia, wrote of receiving a "spicy little piece" from Turina. This was his *Ráfaga*, Op. 53, which is a short work that utilizes idiomatic flamenco guitar techniques to communicate the vibrant energy of southern Spain. While Segovia usually reacted negatively to flamenco techniques, he did encourage Turina to write further works for the guitar. Turina's next piece for Segovia was the *Sonata*, Op. 61; finished in 1930 and is his most highly developed work for the instrument. Segovia premiered the work at the Santa Cecilia conservatory in Rome in March, 1932, but rarely played the piece in concert thereafter. Today the piece holds a permanent position in modern guitar repertoire.

Turina continued to borrow influences from flamenco technique in his *Sonata*. Examples of this lie in the use of *rasquedo*, brilliant slurred scales and phrygian harmonic motion. On the other hand, one must not overlook the obvious French influences retained from the Schola Cantorum. These influences include the planing chords of the second movement and the use of non-functional seventh chords in the third movement. Overall the piece is set in a neo-romantic sonata form with attempts at second themes and even a second tonal area in the first movement. Turina achieved greatest success with the D-major Sonata in his ability to make it lie naturally under the guitarist's fingers.

The first movement oscillates between *lento*, *moderato* and *allegro tempi* in an ever changing landscape of rugged triplet arpeggios and brief, lilting melodies that float through a festive atmosphere. Turina's second theme interestingly arrives in G-major – an unusual plagal motion that supports this soft and introspective lullaby. A hint at motivic development is introduced at the close of the second theme when Turina sneaks to the sub-median key for the return of first theme material. Typical sonata form is restored when a bold recapitulation and the presentation of the second theme in the tonic key bring about a strong ending to the movement.

The second movement, *Andante*, moves to the dominant key of A-major with a motive that continuously tempts the listener with modal tendency tones and phrygian cadences. Turina writes in a dramatic, declamatory style reminiscent of Spanish arias. Turns on unstable tones, fleeting ascents and staggered decline between bass and soprano voices open the movement. These gestures give way to a chordal section in the *conte jondo* style. The return of opening material leads us to one last attempt to move beyond the highest tone of the piece. Turina denies the listener this satisfaction and brings everything down to the lower bass register.

A festive blast of energy begins the third movement with rolled chords and slurred scales sharing roles in characteristic flamenco style. Turina proves deep structural planning as he reworks material from the first movement and second movement to create this concluding statement. The two main sections of this work create brilliant imagery of two parties happening at once. It starts with a seductive flamenco dance in the town square. The second tonal area in the mediant cools this with stylish chord accompaniment suggesting the interior of a Parisian jazz club. Turina naturally brings the party outdoors for the fireworks that are the bombastic ending to this sonata.

- Stephen Matting

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2013
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University
Classical Guitar Ensemble

Dr. Stephen Mattingly, *director*

&

Youth Performing Arts
School Guitar Class

Christopher Roseland, *director*

Tuesday Evening

March 26, 2013

8:00 p.m.

Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PERSONNEL

University Classical Guitar Ensemble

Alberto Abril
Timothy Blunk
Alexander Edwards
Michael Kagan
Christopher Roseland
Justin Sierkowski

Youth Performing Arts School Guitar Class

Craig Brenham
Griffin Cobb
Michael Elder
Ethan Finder
Kaleb Fischbach
Merryll Loy
Mathew Makk
Saiara Mashiat
Mathea Nocon
Nico Palania
Bryce K. Priddy
Jacob Vittitow
Zach Willman

PROGRAM

Fire and Ice
Cantabile

Rex Willis

Cordoba

Isaac Albéniz
(1860-1909)

YPAS Guitar Class

Andante, Op. 55, No. 2

Fernando Sor
(1778-1839)

Clair de lune

Claude Debussy
(1862-1918)

Symphony No. 16, K. 128

Allegro maestoso

Andante grazioso

Allegro

Wolfgang Amadeus Mozart
(1756-1791)

UofL Classical Guitar Ensemble

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University
Jazz Ensemble II

Jerry Tolson, *Director*

Tuesday Evening
March 26, 2013
7:30 p.m.
Bird Recital Hall

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Thank you.

JAZZ ENSEMBLE II PERSONNEL

Jerry Tolson, *conductor*

Joseph Thieman, *graduate teaching assistant*

SAXOPHONES

Dylon Jones, *alto* - Whitley City, KY

Nick Burke, *alto* - Lawrenceburg, IN

Jeff Endly, *tenor* - Dallas, TX

Jake Daniels, *tenor/bari* - Cincinnati, OH

TRUMPETS

Sam Loomis - Burlington, KY

Jean Gorce - Crestwood, KY

Rachel Hibser - Peoria, IL

Austin Baker - Crescent Springs, KY

TROMBONES

Meredith Grimwood - Evansville, IN

Elizabeth Walker - Louisville, KY

Jeff Curtis - Louisville, KY

RHYTHM

Jonathan Vargas, *piano* - Sao Paulo, Brazil

Chris Grzech, *piano* - Lexington, KY

Tom Coover, *guitar* - Lexington, KY

Andrew Aschbacher, *guitar* - Louisville, KY

Marie Knueven, *bass* - Cincinnati, OH

John Kleemeier, *drums* - Ft Thomas, KY

Coty Johnson, *drums* - Louisville, KY

PROGRAM

Blues With A View

Jon Phelps

Sky Dive

Freddie Hubbard
(1938-2008)
Arranged by Erik Morales

Struttin' With Some Barbecue

Lillian Hardin Armstrong & Don Raye
(1898-1971)(1909-1985)
Arranged by Mike Tomaro

Blues at Drury

Rick Stitzel

Blues for Alice

Charlie Parker
(1920-1955)
Arranged by Med Flory

All the Things You Are

Music by Jerome Kern
(1885-1945)
Lyrics by Oscar Hammerstein II
(1895-1960)
Arranged by Mike Tomaro

Sandu

Clifford Brown
(1930-1956)
Arranged by Mark Taylor

A Night in Tunisia

John Birks "Dizzy" Gillespie & Frank Paparelli
(1917-1993)(1917-1973)
Arranged by Michael Phillip Mossman

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UNIVERSITY OF
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University Faculty Jazz Ensemble

Anslyn Banks, *trumpet*

Mike Tracy, *saxophone*

Craig Wagner, *guitar*

Chris Fitzgerald, *bass*

Mike Hyman, *drums*

Wednesday Evening

March 27, 2013

7:30 p.m.

Bird Recital Hall

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PROGRAM

Selections to be chosen from:

Bemsha Swing

Thelonious Monk
(1917-1982)

Lonnie's Lament

John Coltrane
(1926-1967)

Morning Prayer

Chris Fitzgerald
(b. 1964)

Mr. Kenyatta

Lee Morgan
(1938-1972)

Short Story

Kenny Dorham
(1924-1972)

Sing a Song of Songs

Kenny Garrett
(b. 1960)

Tom Thumb

Wayne Shorter
(b. 1933)

What Is This Thing Called Love

Cole Porter
(1891-1964)
arr. by Chris Fitzgerald

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126

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, March 28, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

Violin Partita No. 2 in d minor, BWV 1004
V. Chaconne

Johann Sebastian Bach
(1685-1750)

transcribed by Arthur Weisberg

Paul Tromba, *bassoon*
(student of Matthew Karr)

Three Folk Songs
I. Adagio
V. Andante Tranquillo
VI. Allegro Vivace

Ralph Vaughan Williams
(1872-1958)

David Gould, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Density 21.5

Edgard Varese
(1883-1965)

Sarah Kurtz, *flute*
(student of Kathleen Karr)

Sonata in a minor for solo flute
II. Allegro

C.P.E. Bach
(1714-1788)

Ben Gutman, *flute*
(student of Kathleen Karr)

Five Etudes

1. Maestoso
2. Adagio Possible
5. Andante
7. Intensely
8. Presto

Elliott Carter
(1908-2012)

Carrie Ellis, *flute* James Hardaway, *oboe*
Alex Enyart, *clarinet* Travis Royce, *bassoon*
(students of Matthew Karr, wind ensembles)

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

MUSIC UNWOUND

Copland and Mexico

Joseph Horowitz, Director, "Music Unwound"

Carol Hess, Professor, University of California-Davis

Roberto Kolb-Neuhaus, Professor, National University of Mexico

Douglas Shadle, Visiting Assistant Professor, University of Louisville

Chamber Winds Louisville, Frederick Speck, *conductor*

Grace Baugh-Bennett, *piano*

Jon Gustely, Diana Wade Morgen, Stephen Causey & Bruce Heim, *horns*

Thursday Evening

March 28, 2013

8:00 p.m.

Comstock Concert Hall

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Thank you.

PROGRAM

Ocho por Radio (1936)

Silvestre Revueltas
(1899-1940)

CHAMBER WINDS LOUISVILLE
Anthony J. Allgeier, *clarinet*
Jackie Royce, *bassoon**
Reese Land, *trumpet*
Jeremy McMonigle, *percussion*
Julianne King, *violin*
Rebecca Neely, *violin*
Paul York, *cello*+
Alice Markiewicz, *double bass*
Frederick Speck, *conductor*

Piano Variations (1930)

Aaron Copland
(1900-1990)

Grace Baugh-Bennett, *piano*

Sonata for 4 Horns (1929)

I. Allegro

Carlos Chávez

(1899-1978)

Jon Gustely^o, Diana Morgen^o, Steve Causey^o & Bruce Heim, *horns*

Xochipilli: An Imagined Aztec Music (1940)

Carlos Chávez

CHAMBER WINDS LOUISVILLE

Kaelah McMonigle, *piccolo*

Tiffany Peters, *flute*

Carrie Ravenscraft, *E-flat clarinet*

R. Brent Crimm, *trombone*

Jenny Branson, Rick Mattingly, Jeremy McMonigle,

Sharon Murphy, Jason Pruden & Sam Rouster, *percussion*

* *guest student performer*

+ *guest faculty performer*

^o *member, Louisville Orchestra*

Funded by the National Endowment for the Humanities, "Music Unwound: Copland and Mexico" is a shared project created by American music scholar and author Joseph Horowitz. The program aspires to illustrate that contextualization in the presentation of art can promote fresh possibilities for emotional and intellectual engagement among concertgoers. At its core, "Music Unwound: Copland and Mexico" is a concerted effort to correlate language, literature, culture, philosophy and visual arts with music, while forging new alliances between and among orchestras, museums and universities. Louisville is the first of five host cities that will participate in "Music Unwound" and will include programs with the Louisville Visual Art Association, the University of Louisville School of Music and the Louisville Orchestra.

SPEAKER BIOGRAPHIES

Joseph Horowitz is an artistic consultant, teacher, and author. He is one of the most prominent and widely published writers on topics in American music. As an orchestral administrator and advisor, he has been a pioneering force in the development of cross-disciplinary thematic programming and new concert formats. He directs the current NEH-funded "Music Unwound" consortium, of which the Louisville Orchestra is part. The *New York Times* has called him "a force in classical music today, a prophet and an agitator." Horowitz's nine books—including *Classical Music in America: A History*, named one of the best books of 2005 by *The Economist*—offer a detailed history and analysis of American symphonic culture, its achievements, challenges, and prospects for the future. His website is www.josephhorowitz.com. His blog is www.artsjournal.com/uq.

Carol A. Hess, Professor of Music at the University of California–Davis, has published books and articles on the music of Spain and the Americas. Her work has been funded by the National Endowment for the Humanities, the Spanish Ministry of Culture, and the New York Public Library, among other entities. She received the Society for American Music's Irving Lowens Article Award and her book *Manuel de Falla and Modernism in Spain, 1898-1936* (Chicago, 2001) won the ASCAP-Deems Taylor Award and the American Musicological Society's Robert M. Stevenson Prize for Outstanding Scholarship in Iberian Music in addition to other prizes. In 2004 she published *Sacred Passions: The Life and Music of Manuel de Falla* (Oxford). Her *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (Oxford) will appear in 2013. Twice a Fulbright lecturer, she has taught in Spain and Argentina.

Roberto Kolb-Neuhaus is internationally known as an expert in the music of Mexican composer Silvestre Revueltas. He compiled and published the catalogue of Revueltas' works, the first one to be published since the composer's death in 1940. In 1997 he published *Sensemayá: un juego de espejos entre poesía y música* (Sensemayá: A Game of Mirrors Between Poetry and Music), co-authored with Susana G. Aktories. In 1998, he organized the Second International Silvestre Revueltas Symposium under the auspices of the National University of Mexico. In 2006, he coedited *Silvestre Revueltas: sonidos en rebelión* (SR, Musical Sounds in Revolt), an anthology of musicological essays on this composer's music. *Contracanto: una perspectiva semiótica de la obra temprana de Silvestre Revueltas* is his most recently published book (2012).

His research has led to the production of three digital recordings of unknown repertoire by Silvestre Revueltas, recorded by Camerata de las Américas. He is also the chief editor of the *Revueltas Critical Edition*, published by the National University of Mexico in collaboration with Peer Music and Schirmer. Presently he holds the position of Dean of the Music Graduate Program at the Universidad Nacional Autónoma de México.

Douglas Shadle is Visiting Assistant Professor of Music History at the University of Louisville School of Music. He has a B.M. in viola performance, *summa cum laude*, from the University of Houston and an M.A. and Ph.D. in musicology from the University of North Carolina at Chapel Hill. Shadle's primary area of research expertise is the history of classical music in America, and he is currently completing

a book manuscript that examines symphonic composition in the United States before 1900. He has presented this research at international, national, and regional conferences, and his publications, including articles and reviews, appear in *American Music*, the *Journal of Music History Pedagogy*, the *Journal of the Society for American Music*, *Common-place*, the *Register of the Kentucky Historical Society*, and the second edition of the *Grove Dictionary of American Music*.

ARTIST BIOGRAPHIES

Now in their seventh season, the musicians of Chamber Winds Louisville enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts typically include chamber music, solos with the ensemble, and full-cast concert symphonic works. Repertoire is diverse, spanning harmoniemusik to the present. The interlacing of full ensemble with chamber pieces brings great variety to the repertoire and keeps the listener engaged in the concert event. Educators (both in music and other fields), professional musicians, and high-level performers whose business careers are in non-music fields, make up the membership of the ensemble. They are drawn together because of their appreciation for the fellowship of ensemble performance and the joy of sharing it with appreciative audiences.

Grace Baugh-Bennett maintains a busy career as a soloist and collaborative pianist. Her solo performances include appearances with the Louisville Ballet, The Louisville Orchestra, Orchestra Kentucky of Bowling Green, and the Murfreesboro Symphony Orchestra, as well as numerous recitals throughout the United States. Ms. Baugh-Bennett has performed on The Louisville Orchestra's New Dimensions series, the radio recital series WFPK Live!, Lunchtime Classics on WUOL-FM, the Piccolo Spoleto Festival in Charleston, South Carolina, Musikfest Bethlehem in Bethlehem, Pennsylvania, the Festival of American Art Song in Boulder, Colorado, the Cleveland Art Song Festival in Cleveland, Ohio, and the Osaka (Japan) International Chamber Music Festa. Ms. Baugh-Bennett serves as pianist for The Louisville Orchestra, principal pianist of the Ceruti Chamber Players, and pianist/artistic director of Ars Vocalis. In 2000 she founded the New Millennium Duo with double bassist Robert Docs. She serves as Instructor of Piano at Indiana University Southeast.

Jon Gustely has held principal horn positions in major orchestras in Europe, the United States and Mexico. Before joining the Louisville Orchestra as Principal Horn in 2007, he was Principal Horn of the National Opera of Belgium under the batons of Sir John Pritchard and Sylvan Cambreling, the Mexico City Opera with Eduardo Mata, the Mexico City Philharmonic with Jorge Mester and the Orquesta Sinfonica de la Minería with Carlos Miguel Prieto.

He is a frequent soloist and chamber musician in Europe, the United States and Mexico. Recent engagements have included Strauss' *Second Horn Concerto* with the Mexico City Philharmonic, Strauss' *First Concerto* with the Sinfonica de Monterrey, Haydn's *First Concerto* with the Bellas Artes Chamber Orchestra, and the Schumann *Konzertstück* with the Orquesta Sinfonica de la Minería. Other prestigious orchestras that Jon has performed with include the Orchestre de la Suisse Romande, Saint Louis Symphony, Cincinnati Symphony, Indianapolis Symphony and the St. Paul Chamber Orchestra.

Jon has just returned from accompanying the Pittsburgh Symphony Orchestra on their European tour which included a live recording of the Mahler *Second Symphony* in the Musikverein in Vienna, Austria. Jon is a founding member of the wind octet Sinfonietta Ventus with whom he has toured Europe, the United States and Mexico and has also recorded 4 compact discs. Recent chamber music collaborations include performances with the pianist Jorge Federico Osorio and the Latin American String Quartet. Jon was recently appointed adjunct horn faculty at Bellarmine University, here in Louisville.

Diana Wade Morgen has been member of the Louisville Orchestra for 23 seasons, where she currently plays second horn. She is from Michigan and studied at the University of Michigan with Louis Stout. She has a wealth of experience as a chamber musician, having performed with the Kentucky Center Chamber Players, the Virginia Symphony Chamber Players, the Ghent Brass Trio, and Tidewater Wind Quintet, and in numerous other ensembles. Some of the orchestras with which she has performed include Orchestra Kentucky of Bowling Green, the Alabama Symphony, the Detroit Symphony Orchestra, the Virginia Symphony, the Virginia Opera Orchestra, and the Knoxville Symphony Orchestra.

She lives in the Highlands with her husband, two teenagers, and two cats. She enjoys working out and is training for her second triathlon.

Stephen Causey, a native of Memphis, TN, attended UofL School of Music for B.M. ('73) and M.M. ('75) degrees in horn, where he was a student of Jerry Ball. He became a member of the Louisville Orchestra in 1969. Steve has also performed with the Louisville Bach Society, the Choral Arts Society, the Kentucky Center Chamber Players and the Ceruti Players. He was a charter member of the New Louisville Brass Quintet in the 1970's, a group which concentrated on contemporary music.

Steve and his wife Sue live here in Louisville. His Father-in-law is Daniel McAninch, former professor of theory and oboe at the UofL School of Music.

Bruce Heim is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee (Tennessee) Summer Music Festival. As a solo recitalist, concerto soloist, and chamber musician, Mr. Heim has performed at international music festivals in Venezuela, Taiwan, Japan, Brazil, Belgium, Italy, and Germany, as well as throughout the United States. He performed with the Saint Louis Symphony Orchestra on recordings, their 1993 and 1998 European tours, and numerous East Coast tours. Mr. Heim can be heard on the critically acclaimed recording, *Captured: Sonus Brass!* During two recent seasons, he served as Acting Co-Principal Horn of the Louisville Orchestra. He maintains an active schedule of private teaching and fulfills invitations as teacher, concerto soloist, clinician and adjudicator.

MUSIC UNWOUND: COPLAND AND MEXICO

Through March 31

5:30 p.m. *"Paul Strand: The Mexican Portfolio"*

Photography/Film Exhibition

Presented by Louisville Visual Arts Association | PUBLICS | Baron's Theater | 131 West Main Street, Louisville
In partnership with the Aperture Foundation this exhibit includes photographs from Strand's Mexican Portfolio along with continuous screenings of the motion picture, *Redes* (The Wave), of which Paul Strand was cinematographer.

Tuesday, March 26

6:30 p.m. *"Paul Strand: The Mexican Portfolio"*

Gallery Talk Photography/Film Exhibition

Presented by Louisville Visual Arts Association | PUBLICS | Baron's Theater | 131 West Main Street, Louisville
A gallery talk will take place on featuring Paul Paletti (owner and operator of Paul Paletti Gallery in Louisville), Professor Roberto Kolb from Mexico City, Louisville Orchestra Music Director Jorge Mester, and hosted by Joe Horowitz, the visionary behind this project.

Thursday, March 28

9:30 a.m. *Pre-Concert Panel Discussion*

Presented by the Louisville Orchestra

Kentucky Center for the Arts | Mary Anderson Room | 501 West Main Street, Louisville

FREE and open to the public

Includes moderated panel discussion about the influence and works of composers Aaron Copland, Silvestre Revueltas and their contemporaries. Moderated by Angela Fitzpatrick, featuring Jorge Mester, Joseph Horowitz, and Professor Roberto Kolb.

10:30 a.m. *Treyton Oak Towers Coffee Concert – Copland in Mexico*

Presented by the Louisville Orchestra | Kentucky Center for the Arts, Whitney Hall | 501 West Main Street

Tickets: \$15-\$35 | Call (502) 584-7777 or Visit www.kentuckycenter.org

Includes full-length concert featuring music of Aaron Copland interspersed with narration and readings from Copland's letters and correspondence with international composers. The second half of the performance is a screening of the 1936 black-and-white film, *Redes* (The Wave) with music of Mexican composer Silvestre Revueltas (live orchestral accompaniment). Free Heine Brothers Coffee and Krispy Kreme doughnuts will be served.

3:00 p.m. *Student/Faculty Convocation*

Presented by University of Louisville School of Music

Bird Hall at the UofL School of Music | West Cardinal Boulevard and South First Street, Louisville

FREE and open to the public

Includes moderated panel discussion with music scholars and historians with musical interludes performed by students and faculty of the University of Louisville School of Music

8:00 p.m. *Music Unwound: Copland and Mexico, the Chamber Music of Copland, Chavez, and Revueltas*

Presented by University of Louisville School of Music

Comstock Concert Hall at the UofL School of Music | West Cardinal Boulevard and South First Street, Louisville

FREE and open to the public

Includes a full-length concert by faculty performers of the University of Louisville School of Music with commentary provided from a moderated panel of music scholars and historians.

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Emily Howes, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Patrick MacDevitt, *tenor*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Saturday Afternoon

March 30, 2013

2:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Canticle II: Abraham and Isaac

Benjamin Britten
(1913-1976)

Gebet

Nun wandre, Maria

Schlafendes Jesuskind

Epiphanias

Hugo Wolf
(1860-1903)

Priez pour paix

Francis Poulenc
(1899-1963)

from *La courte paille*

Le sommeil

Quelle aventure!

La reine de coeur

PAUSE

The Blessed Virgin's Expostulation

Henry Purcell
(1659-1695)
(Realization by Britten)

from *Hermit Songs*

III. St. Ita's Vision

IV. The Heavenly Banquet

V. The Crucifixion

IX. The Praises of God

Samuel Barber
(1938-1981)

from *Prayer of Kierkegaard*

O Jesus Christ

from *Les Pêcheurs de Perles, Act II*

Me voilà seule... Comme autrefois

Georges Bizet
(1838-1875)

PROGRAM NOTES, TEXTS & TRANSLATIONS

Canticle II: Abraham and Isaac

Benjamin Britten

British composer, Benjamin Britten, was famous for his operas, art songs, and various other genres. These included the canticle, or liturgical song, typically with texts or themes taken from the Bible. Britten wrote five canticles from 1947-1974, all of which are religious in some manner.

Britten's second canticle tells the Biblical story of Abraham and his son, Isaac. The canticle was originally written for Peter Pears and Kathleen Ferrier, though it may be performed by a tenor and a young boy. The piece begins with the two voice singing together in haunting fashion, representing the voice of God. It then moves forward into the dramatic story of Abraham's willingness to sacrifice his son at God's bidding. Approximately ten years later, Britten used motives from this canticle in the Abraham portion of his *War Requiem*.

God speaks:

Abraham, my servant, Abraham,
Take Isaac, thy son by name,
That thou lovest the best of all,
And in sacrifice offer him to me
Upon that hill there besides thee.

Abraham, I will that so it be,
For aught that may befall.

Abraham:

My Lord, to Thee is mine intent
Ever to be obedient.
That son that Thou to me hast sent
Offer I will to Thee.
Thy bidding done shall be.

Make thee ready, my dear darling,
For we must do a little thing.
This woode do on thy back it bring,
We may no longer abide.
A sword and fire that I will take,
For sacrifice behoves me to make;
God's bidding will I not forsake,
But ever obedient be.

Isaac:

Father, I am all ready
To do your bidding most meekely,
And to bear this wood full [bayn]¹ am I,
As you commanded me.

Abraham:

Now, Isaac son, go we our way
To yonder mount if that we may.

Isaac:

My dear father, I will essay
To follow you full fain.

Abraham:

O! My heart will break in three,
To hear thy words I have pitye;
As Thou wilt, Lord, so must it be,
To Thee I will be bayn.
Lay down thy faggot, my own son dear.

Isaac:

All ready, father, lo it is here.
But why make you such heavy cheer?
Are you anything adread?

Abraham:

Ah! Dear God! That me is woe!

Isaac:

Father, if it be your will,
Where is the beast that we shall kill?

Abraham:

Thereof, son, is none upon this hill.

Isaac:

Father, I am full sore affeared
To see you bear that drawne sword.

Abraham:

Isaac, son, peace, I pray thee,
Thou breakest my heart even in three.

Isaac:

I pray you, father, [layn]² nothing from me,
But tell me what you think.

Abraham:

Ah! Isaac, Isaac, I must thee kill!

Isaac:

Alas! Father, is that your will,
Your owne child for to spill

Upon this hilles brink?
If I have trespassed in any degree
With a yard you may beat me;
Put up your sword, if your will be,
For I am but a child.
Would God my mother were here with me!
She would kneel down upon her knee,
Praying you, father, if it may be,
For to save my life.

Abraham:

O Isaac, son, to thee I say
God hath commanded me today
Sacrifice, this is no nay,
To make of thy bodye.

Isaac:

Is it God's will I shall be slain?

Abraham:

Yea, son, it is not for to layn.

Isaac:

Father, seeing you muste needs do so,
Let it pass lightly and over go;
Kneeling on my knees two,
Your blessing on me spread.

Abraham:

My blessing, dear son, give I thee
And thy mother's with heart free.
The blessing of the Trinity,
My dear Son, on thee light.

Come hither, my child, thou art so sweet,
Thou must be bound both hands and feet.

Isaac:

Father, do with me as you will,
I must obey, and that is skill,
God's commandment to fulfil,
For needs so it must be.

Abraham:

Isaac, Isaac, blessed must thou be.

Isaac:

Father, greet well my brethren ying,
And pray my mother of her blessing,
I come no more under her wing,
Farewell for ever and aye.

Abraham:

Farewell, my sweete son of grace!

Isaac:

I pray you, father, turn down my face,
For I am sore adread.

Abraham:

Lord, full loth were I him to kill!

Isaac:

Ah, mercy, father, why tarry you so?

Abraham:

Jesu! On me have pity,
That I have most in mind.

Isaac:

Now, father, I see that I shall die:
Almighty God in majesty!
My soul I offer unto Thee!

Abraham:

To do this deed I am sorrye.

God speaks:

Abraham, my servant dear,
Lay not thy sword in no manner
On Isaac, thy dear darling.
For thou darest me, well wot I,
That of thy son has no mercy,
To fulfil my bidding.

Abraham:

Ah, Lord of heaven and King of bliss,
Thy bidding shall be done, i-wiss!
A horned wether here I see,
Among the briars tied is he,
To Thee offered shall he be
Anon right in this place.

Sacrifice here sent me is,
And all, Lord, through Thy grace.

envoi:

Such obedience grant us, O Lord!
Ever to Thy most holy word.
That in the same we may accord
At this Abraham was bayn;
And then altogether shall we
That worthy King in heaven see,
And dwell with Him in great glorye
For ever and ever. Amen.

Gebet
Nun wandre, Maria
Schlafendes Jesuskind
Epiphanias

Hugo Wolf

Hugo Wolf, an Austrian composer, was an ardent admirer of Richard Wagner, as is seen in his lush, complex harmonies. He was a masterful composer of the German *lied*, artfully and emotionally expressing the texts of Romantic poets such as Goethe, Moricke, Eichendorff, and Heine. His texts and music are so closely intertwined that he often referred to his songs as "poems for voice and piano." Wolf wrote approximately 250 songs which were mostly published in song books, including *Gedichte von Eduard Mörike* and *Spanisches Liederbuch*.

Wolf's *Spanisches Liederbuch* (Spanish Songbook) contains Spanish texts translated by Emanuel Geibel and Paul Heyse. Most of these texts center around either erotic or religious subjects, and several center around both. As a result of these serious themes, the harmonic language is very chromatic and intense. This is demonstrated in *Nun wandre, Maria*, the text of which tells of Mary and Joseph's arduous journey to Bethlehem. The piano plays rising and falling parallel thirds, mirroring Mary and Joseph's toil as well as their alternating despondence and hope at reaching their destination.

Gebet and *Schlafendes Jesuskind* both come from Wolf's Mörike Songbook, the text of which was written by Eduard Mörike (1804-1875), who is well known for poems in a folk-song style and with supernatural influences. Particularly, Mörike is well known for poems with religious themes, which no doubt stemmed from his time spent as a pastor. *Schlafendes Jesuskind* and *Gebet* both demonstrate Mörike's use of religious themes. *Schlafendes Jesuskind* is full of wonder at the mystery of the infant Jesus. It speaks of "the wood of suffering," a pile of sticks on which the Christ child fell asleep. The sticks are in the shape of a cross, depicting the Child's future. *Gebet* prayerfully asks the Lord not to overwhelm the speaker with either sorrow or joy.

Epiphanias, from Wolf's Goethe Songbook, has religious themes, but a very playful air. In this song, the three Magi are personified in a comical and almost irreverent manner. The piece is split into five different sections; the opening and closing sections are sung by all three kings, but the three central sections are sung by the individuals. Each king sings in a distinct key, demonstrating the comic differences between the three. Wolf uses an arpeggiated melody in strictly measured time which creates a sense of marching toward the Christ child. Furthermore, embellishments and staccato sixteenth notes in the accompaniment bring to mind the bright percussion of janissary music. This creates a sense of exoticism in Wolf's portrayal of the three Magi. When the three kings realize they are not yet in the right place, they march off, and the accompaniment continues without them.

Gebet

Herr! schicke was du willst, ein Libes oder Leides;
ich bin vergnügt, dass beides aus deinen Händen quillt.
Wollest mit Freuden und wollest mit Leiden
mich nicht überschütten!
Doch in der Mitten liegt holdes Bescheiden.

Prayer

Master! Send what you will, a love or a sorrow;
I am content, that both flow from your hands.
May thou with joy and may thou with suffering
Not let me be overwhelmed!
But in the middle lies pure humility.

Nun wandre, Maria

Nun wandre, Maria, nun wandre nur fort.
Schon krähen die Hähne und nah ist der Ort.
Nur wandre, Geliebte, du Kleinod mein,
Und balde wir werden in Bethlehem sein.
Dann ruhest du fein und schlummerst dort.
Wohl seh ich, Herrin, die Kraft dir schwinden;
Kann deine Schmerzen, ach kaum verwinden.
Getrost! wohl finden wir Herberg dort;
Wär' erst bestanden, dein Stüdlein, Marie,
Die gute Botschaft gut lohnt ich sie.
Das Eselein hie gäb'ich drum fort!
Schon krähen die Hähne, komm! nah ist der Ort.

Now journey on, Mary

Now journey on, Mary, journey on,
Already the roosters are crowing and the goal is near.
Journey on, my beloved, my treasure,
And soon we shall be in Bethlehem.
Then you will rest and slumber.
I see clearly, my Mistress, that your strength is diminishing.
Oh, I can hardly bear your suffering.
Have courage! We will surely find shelter there.
If only your hour were past, Mary,
I would give a reward for the good news.
I would give our donkey here for it!
Already the roosters are crowing, come! The goal is near.

Schlafendes Jesuskind

Sohn der Jungfrau, Himmelskind!
am Boden auf dem Holz der Schmerzen eingeschlafen,
das der fromme Meister, sinnvoll spielend
deinen leichten Träumen unterlegte;
Blume du, noch in der Knospe dämmernd
eingehüllt die Herrlichkeit des Vaters!

O wer sehen könnte, welche Bilder
hinter dieser Stirne, disen schwarzen Wimpern,
sich in sanftem Wechsel malen!
Sohn der Jungfrau, Himmelskind!

Epiphanias

Die heiligen drei König mit ihrem Stern,
Sie essen, sie trinken und bezahlen nicht gern;
Sie essen gern, sie trinken gern,
Sie essen, trinken und bezahlen nicht gern.
Die heil'gen drei König sind kommen all-hier
Es sind ihrer drei und sind nicht ihrer vier;
Und wenn zu dreien der vierte wär,
So wär ein heil'ger Drei-König mehr.
Ich erster bin der weiss und auch der schön,
Bei Tage solltet ihr erst mich sehn!
Doch ach, mit allen Spezerein
Werd ich sein Tag kein Mädchen mir erfrein.
Ich aber bin der braun und bin der lang,
Bekannt bei Weibern wohl und bei Gesang.
Ich bring Gold statt Spezerein,
Da werd ich überall willkommen sein.
Ich endlich bin der schwarz und bin der klein,
Und mag auch wohl einmal recht lustig sein.
Ich esse gern, ich trinke gern,
Ich esse, trinke und bedanke mich gern.
Die heiligen drei König sind wohl gesinnt,
Sie suchen die Mutter und das Kind,
Der Joseph fromm sitzt auch dabei,
Der Ochs und Esel liegen auf der Streu.
Wir bringen Myrrhen, wir bringen Gold,
Der Weihrauch sind die Damen hold;
Und haben wir Wein von gutem Gewächs,
So trinken wir drei so gut als ihrer sechs.
Da wir nun hier schöne Herrn und Fraun,
Aber keine Ochsen und Esel schaun,
So sind wir nicht am rechten Ort
Und ziehen unseres Weges weiter fort.

Sleeping Child

Son of the Virgin, heaven's child!
On the floor, asleep on the wood of suffering,
that pious painter has meaningfully placed
under your light dreams;
You flower, still in the bud, dim
wrapped in the glory of the Father!

O if one could see, what pictures
behind this brow, these dark lashes,
gently changing, are being painted!
Son of the Virgin, heaven's child!

Epiphany

The three Magi with their star,
like to eat and drink, but not to pay;
They like to eat, they like to drink,
They eat, drink, but don't like to pay.
The three Magi have come to our town,
There are only three of them, they are not four;
And if besides being three, there were a fourth,
Then there would be one Magi more!
I, the first, am the white and handsome one,
You should just see me in the daytime!
But in spite of all the spices I bring,
I can never win a maiden.
I, however, am the brown and tall one.
I am well-known for women and song.
I bring gold instead of spices,
And I shall be welcomed everywhere.
I, the last, am the black and small one,
And I sometimes like to make merry.
I like to eat and to drink,
I eat, drink and gladly give thanks.
The three Magi are well-disposed,
They seek the Mother and the Child,
Joseph sits quietly beside them,
The ox and the ass lie on the straw,
We bring myrrh and we bring gold,
The women all love incense;
And if we have wine of good vintage,
Then the three of us drink as if we were six,
Since here, fair ladies and gentlemen,
We don't see an ox or a donkey,
It seems we are not in the right place
And we will proceed along our way.

Priez pour paix
from *La courte paille*
Le sommeil
Quelle aventure!
La reine de coeur

Francis Poulenc

Francis Poulenc was considered by many to be the last great composer of the French *mélodie*. He wrote nearly 150 *mélodies*, many of which were published as cycles. Poulenc's music is quite diverse, and each song is very unique to its text. Poulenc often set poems that were filled with suggestion, rather than explicit text. Nevertheless, Poulenc's music successfully expresses, not only the literal meaning of the text, but also the emotion and intention of the text.

The text of *Priez pour paix* is taken from the first stanza of a poem by Charles D'Orléans (1394-1465), who was held captive for 25 years by the British after being taken prisoner at the Battle of Agincourt in 1415. Poulenc set a portion of this poem in 1938, at the onset of World War I. This song is a cry for peace, but it is not at all ostentatious. According to Poulenc, it is a prayer "to be spoken in a country church," and, as a result, the *mélodie* is simple, sincere, and very heartfelt.

La courte paille is a set of seven songs, the first three of which will be performed today, with texts by Maurice Carême. As a school teacher, Carême wrote much poetry for children, including several fairy tales and fables. Poulenc set these texts in 1960 for Denise Duval, a French soprano, to sing to her young son. Several of the poems have absurd and light-hearted themes, such as *Quelle aventure*. Others, such as *La reine de coeur* are somewhat eerie in nature. Nevertheless, the poems are united in themes of childhood and imagination.

Priez pour paix

Priez pour paix Douce Vierge Marie
Reyne des cieulx et du monde maîtresse
Faictes prier par vostre courtoisie
Saints et Saintes et prenez vostre adresse
Vers vostre Fils Requerant sa haultesse
Qu'il Lui plaise son peuple regarder
Que de son sang a voulu racheter
En deboutant guerre qui tout desvoye
De prières ne vous Vueillez lasser
Priez pour paix, Priez pour paix
Le vray trésor de joye

Pray for peace

Pray for peace, sweet Virgin Mary
Queen of heavens and mistress of the world
Have, by your courtesy,
The saints take your address
To your Son; apply to His Highness
That it would please Him to look upon His people
That He redeemed with His blood
And banish war which destroys all
Of the prayers do not tire
Pray for peace, pray for peace
The true treasure of joy

Le sommeil

Le sommeil est en voyage,
Mon Dieu! où est-il parti?
J'ai beau bercer mon petit,
Il pleure dans son lit-cage,
Il pleure depuis midi.

Sleep has gone

Sleep has gone en a voyce,
My God! Where has it gone?
In vain, I have rocked my little one;
He cries in his cradle,
He has been crying since midday.

Où le sommeil a-t-il mis
Son sable et ses rêves sages?
J'ai beau bercer mon petit,
Il se tourne tout en nage,
Il sanglote dans son lit.

Where has sleep put
His sand and wise dreams?
In vain, I rocked my little one,
He tosses and turns, covered in sweat,
He sobs in his bed.

Ah! reviens, reviens, sommeil,
Sur ton beau cheval de course!
Dans le ciel noir, la Grande Ourse
A enterré le soleil
Et rallumé ses abeilles.

Ah! Come back, come back sleep,
On your beautiful race-horse.
In the black sky, the Great Bear
Has buried the sun
And rekindled his bees.

Si l'enfant ne dort pas bien,
Il ne dira pas bonjour,
Il ne dira rien demain
À ses doigts, au lait, au pain
Qui l'accueillent dans le jour.

Quelle aventure

Une puce, dans sa voiture,
Tirait un petit éléphant
En regardant les devantures
Où scintillaient les diamants.

--Mon Dieu! mon Dieu! quelle aventure!
Qui va me croire, s'il m'entend?

L'éléphanteau, d'un air absent,
Suçait un pot de confiture.
Mais la puce n'en avait cure,
Elle tirait en souriant.

--Mon Dieu! mon Dieu! que cela dure
Et je vais me croire dément!

Soudain, le long d'une clôture,
La puce fondit dans le vent
Et je vis le jeune éléphant
Se sauver en fendant les murs.

--Mon Dieu! mon Dieu! la chose est sûre.
Mais comment le dire à maman?

La reine de cœur

Mollement accoudée
À ses vitres de lune,
La reine vous salue
D'une fleur d'amandier.

C'est la Reine de Cœur,
Elle peut, s'il lui plaît,
Vous mener en secret
Vers d'étranges demeures.

Où il n'est plus de portes,
De salles ni de tours
Et où les jeunes mortes
Viennent parler d'amour.

La reine vous salue,
Hâtez-vous de la suivre
Dans son château de givre
Aux doux vitraux de lune.

If the child does not sleep well,
He will never say good day.
He will say nothing tomorrow
To his fingers, his milk, his bread
That welcome him in the morning.

What an adventure

A flea, in its car,
Was drawing a small elephant,
Looking at shop windows
Where diamonds sparkled.

'My goodness! My goodness! What an adventure!
Who is going to believe me if I tell?'

The little elephant, with an absent air,
Was licking a pot of jam.
But the flea did not care,
She smiled and drew him along.

'My goodness! My goodness! If this goes on
I believe I will go insane!'

Suddenly, as they passed a fence,
The flea blew away in the wind
And I saw the young elephant
Escape by crashing through the walls.

'My goodness! My goodness! All these things are true.
But how will I tell my mother?'

The Queen of Hearts

Leaning lightly,
At her windows of moon,
The queen slutes you
With an almond flower.

She is the Queen of Hearts,
She can, if she desires,
Lead you secretly
to strange places.

Where there are no more doors,
Or rooms or towers
And where young girls who have died
Come to speak of love.

The queen salutes you,
Make haste and follow
Into her frosted castle
With its sweet windows of moon.

The Blessed Virgin's Expostulation

Henry Purcell

Henry Purcell is easily the most well-known British composer of the Baroque period. As organist for the Chapel Royal and Westminster Abbey, he wrote a great amount of church music, as well as the opera *Dido and Aeneas*. The text for *The Blessed Virgin's Expostulation* was written by Nahum Tate, also the librettist for Purcell's opera. The scenario for this piece comes from Luke 2:42, when Jesus had left his mother to go to the temple. It is written from Mary's perspective, and demonstrates her state of mind when she realizes that her son is missing. This piece is considered a *mad song*, and is made up of five sections, each of which is dramatically different. Benjamin Britten, twentieth century British composer, was very interested in the works of early British composers, Purcell in particular. In fact, Britten realized several of Purcell's pieces, including this one. The Britten realization of this piece is incredibly dissonant, clearly demonstrating Mary's agitation at the loss of her Son. Swift harmonic changes demonstrate Mary's love for her child, as well as her fear for his safety.

Tell me, some Pitying Angel
Tell quickly, quickly say, Where,
where does my Soul's sweet Darling Stay?
in Tyger's, or more cruel, cruel Herod's way?
Ah! rather let his little Footsteps press
unregarded through the Wilderness,
where milder savages resort,
The desert's safer than a Tyrant's Court.

Why, fairest Object of my Love,
Why dost thou from my longing Eyes remove?
Was it a Waking Dream that did foretell thy Wondrous Birth?
No Vision, no, no Vision from above?
Where's Gabriel now that visited my cell?
I call, I call, Gabriel! Gabriel!
He comes not.
Flatt'ring Hopes, farewell.

Me Judah's Daughters once Caress'd
Call'd me of Mothers,
the most, the most Blest

Now fatal Change, of Mothers, most Distress'd
How, how shall my Soul its Motions guide?
How, how shall I stem the various Tide
whilst Faith and Doubt my Lab'ring Soul divide?

For whilst of thy dear, dear Sight beguil'd,
I trust the God, But Oh! I fear the child.

from *Hermit Songs*

III. St. Ita's Vision

IV. The Heavenly Banquet

V. The Crucifixion

IX. The Praises of God

from *Prayer of Kierkegaard*

O Jesus Christ

Samuel Barber

Samuel Barber was born in West Chester, Pennsylvania, in March of 1938. From a young age, he showed a great talent for music composition, when at 14, he entered the Curtis Institute of Music, studying piano, singing, and composition. Barber is most well-known for his *Adagio for Strings*; however, most of his compositions were written for the voice. As such, his melodies are hauntingly beautiful and well-suited for the voice.

Barber began writing *Hermit Songs* in 1952. This cycle of ten songs is set to anonymous texts written from the year 600 to the year 1200. The texts were written by Irish monks and scholars, often on the margins of manuscripts, and were translated by various scholars. The cycle utilizes open fourths and fifths, reminiscent of medieval tonalities. The texts cover a variety of topics, but, whether the song is boisterous or solemn, all of them illuminate some aspect of a life devoutly given to Christ. Today, we will present the third, fourth, fifth, and ninth song from this cycle.

Prayers of Kierkegaard was composed in 1954, at the height of Barber's maturity. The work is a cantata written for soprano, alto, and tenor soloists, chorus, and orchestra. The texts are based on the prayers of Søren Kierkegaard (1813-1855). Once again, medieval tonal elements are evident, as well as Baroque and 20th Century tonal elements. The soprano solo, *O Jesus Christ*, is marked by undulating triplet and duple figures which give the movement a timeless, suspended feeling. Barber places large vocal leaps in sections of intense emotion which highlights the passion and intensity of the text.

St. Ita's Vision

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart ev'ry night,
You I nurse are not A churl but were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus, at my breast,
what King is there by You who could
Give everlasting Good?
wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your songs as Heaven's King
Who ev'ry night
Is Infant Jesus at my breast."

The Heavenly Banquet

I would like to have the men of Heaven in my own house;
with vats of good cheer laid out for them.
I would like to have the three Marys, their fame is so great
I would like people from ev'ry corner of Heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity:

The Crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suff'ring borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

The Praises of God

How foolish the man who does not raise
His voice and praise with joyful words,
As he alone can, Heaven's High King
To Whom the light birds with no soul but air,
All day, ev'rywhere laudation sing.

O Jesus Christ

O Jesus Christ,
Who suffer'd all life long that I, too, might be saved,
And Whose suff'ring still knows no end,
This, too, wilt Thou endure: saving and redeeming me,
This patient suff'ring of me with whom Thou hast to do,
I, who so oft do go astray.
O Jesus Christ!

from *Les Pêcheurs de Perles, Act II*

Georges Bizet

Me voilà seule... Comme autrefois

Prolific French composer, Georges Bizet, was the son of a singing teacher and an amateur pianist. His musical talents were recognized very early, and he was admitted to the *Paris Conservatoire* before the age of 10, where he studied with notable teachers, such as Charles Gounod. In 1857, Bizet won the *Prix de Rome* which allowed him to study in Rome for two years.

Bizet's opera, *Les Pêcheurs de Perles*, with libretto by Eugène Cormon and Michel Carré, premiered in 1863 at the *Théâtre-Lyrique* in Paris. The opera takes place on the island of Ceylon, where two fishermen, Zurga and Nadir reside. Despite their oath of friendship, both men are in love with Leïla, the virgin priestess of Brahma. Leïla despite her religious vows, is in love with Nadir.

Leïla's aria, *Comme autrefois*, occurs near the beginning of Act II after she has been warned by the high priest that she must be faithful to her vows on pain of death. When the high priest leaves her, she experiences a moment of fear. She has been left all alone in the dark. However, she remembers her love for Nadir, and she imagines him being near and watching over her.

Comme autrefois dans la nuit sombre
Caché sous le feuillage épais
Il veille près de moi dans l'ombre
Je puis dormir, rêver en paix!

As once before in the sombre night
Hidden under the dense foliage
He watches over me from the shadows
I can sleep, to dream in peace!

Il veille près de moi,
Comme autrefois, comme autrefois
C'est lui! Mes yeux l'ont reconnu!
C'est lui! Mon âme est rassurée!
O bonheur! Il est venu,
Il est là près de moi, ah!

He watches over me,
As once before, as once before
It is him! My eyes recognized him!
It is him! My soul is reassured!
O happiness! He came!
He is there near me, ah!

SOM
2013
061
Craig Potter
Conductor

PROGRAM

Graduate Recital

March 30, 2013

Military March in F-major No.1, WoO. 18 (1809) Ludwig van Beethoven
(1770-1827)

Septet for Winds (1948)

Paul Hindemith
(1895-1963)

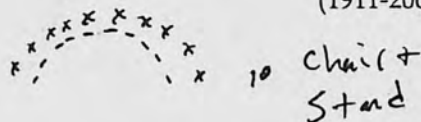
- I. Lebhaft
- II. Intermezzo
- III. Variationen
- IV. Intermezzo
- V. Fuge. Alter Berner Marsch



Brass Symphony, op. 80 (1979)

Jan Koetsier
(1911-2006)

- I. Allegro
- II. Larghetto
- III. Rondo



"Geschwindmarsch by Beethoven, Paraphrase"
from Symphonia Serena (1946)

Paul Hindemith
(1895-1963)



Alter Berner Marsch

3 stumps
for piece
Anonymous

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UNIVERSITY OF
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University
Jazz Combos

Dave Douglas Combo

Directed by Mike Tracy

Red Rodney Combo

Directed by Tyrone Wheeler

Kenny Dorham Combo

Directed by Ansyn Banks

Booker Little Combo

Directed by Samir Kambarov

Monday Evening

April 1, 2013

7:30 p.m.

Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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The use of recording devices and flash photography is strictly prohibited.
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Thank you.*

PROGRAM

A la Mode

Curtis Fuller

On Green Dolphin Street

Bronislau Kaper

Dave Douglas Combo

Jake Daniels, *alto sax* Jean Gorce, *trumpet*

Shawn Knabel, *guitar*

Matt Pulley, *bass* Johnny Chai, *drums*

Mike Tracy, *director*

Central Park West

John Coltrane

Kentucky Oysters

David Baker

Red Rodney Combo

Jeff Endly, *tenor sax*

Will Wilder, *guitar* Jon Webb, *piano*

Tyrone Wheeler, *bass* John Kleemeier, *drums*

Tyrone Wheeler, *director*

Moment's Notice

John Coltrane

Horescope

Kendall Carter

Kenny Dorham Combo

Jon Driver, *alto sax* Joey Thiemann, *trumpet*

Raphael Lopez, *guitar*

Marie Knueven, *bass* Laurenço Vasconcellos, *drums*

Anslyn Banks, *director*

I Thought about You

Jimmy Van Heusen

Fifth House

John Coltrane

Booker Little Combo

Thomaz Souza, *alto sax* Ethan Evans, *trombone*

Jon Vargas, *piano*

John Gardner, *bass* Isreal Cuenca, *drums*

Samir Kambarov, *director*

SOM
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069

UNIVERSITY OF
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presents

Alex Enyart, *clarinet*

&

David Cecil, *saxophone*

Students of Dallas Tidwell & Adam McCord

with

David George, *piano*

Krista Wallace-Boaz, *piano*

Student Recital

Tuesday Evening

April 2, 2013

7:00 p.m.

Comstock Concert Hall

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Thank you.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Sonata for Clarinet and Piano

I. Grazioso

II. Andantino - Vivace

Leonard Bernstein

(1918-1990)

Fuzzy Bird Sonata

I. Run, Bird

Takashi Yoshimatsu

(b. 1953)

Three Pieces for Clarinet Solo

Igor Stravinsky

(1882-1971)

Klonos

Piet Swerts

(b. 1960)

INTERMISSION

Fantasia for Alto Saxophone

Claude T. Smith

(1932-1987)

Sonata for Clarinet and Piano

I. Allegro Tristamente

II. Romanza

III. Allegro Con Fuoco

Francis Poulenc

(1899-1963)

Duo Sonata

I. Departure

II. Elegy

III. Scherzo

IV. Arrival

Gregory Wanamaker

(b. 1968)

SOM
2013
065

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Jessica L. Dorman, *mezzo-soprano*

Student of Daniel Weeks

with

David George, *piano*

Student Recital

Wednesday Evening

April 3, 2013

8:30 p.m.

Comstock Concert Hall

PROGRAM

Quando sperasti, o core, HWV 153b

George Frideric Handel
(1685-1759)

Frauenliebe und Leben, Op. 42

Robert Schumann
(1810-1856)

I. Seit ich ihn gesehen

II. Er, der Herrlichste von Allen

III. Ich kann's nicht fassen, nicht glauben

IV. Du Ring an meinem Finger

V. Helft mir, ihr Schwestern

VI. Süßer Freund, du blickest

VII. An meinem Herzen, an meiner Brust

VIII. Nun hast du mir den ersten Schmerz gethan

INTERMISSION

Where Corals Lie

Edward Elgar
(1857-1934)

Dewy Roses

Gustav Holst
(1874-1934)

Cradle Song

Corals

Bryceson Treharne
(1879-1948)

La Maja Dolorosa No. 1

Enrique Granados
(1867-1916)

La Maja Dolorosa No. 2

La Maja Dolorosa No. 3

TEXTS & TRANSLATIONS

Quando sperasti, o core

George Frideric Handel

Quando sperasti, o core,
così dolce alimento,
al tuo fiero tormento,
al tuo dolore?
Torna, Fille,
e ritorna la cara pace all'alma,
e da tempeste il sen torna alla calma.

Non brilla tanto il fior,
quando che riede il sol a dargli vita.
Quanto che gode il cor,
se riede a togli il duol Fille, gradita.

Gode, festeggia, e ride,
tortorella che vede,
tutt'amor tutta fede,
tornar la cara sua compagna al nido;
e giunta a quella intorno, con mille baci e vezzi,
lieta vola e s'aggira;
e se pria per dolore sospirò,
per piacer dopo sospira.
Così a Fille, se torna,
vuò ne' labbri vivaci,
stampar l'anima in baci,
e'l suo volto adorato,
voglio incensar de' miei sospir col fiato.

Voglio darti a mille a mille dolci baci,
O cara Fille,
perché servan di catene,
a restar sempre con me.
E vuò darti a cento a cento tali vezzi in un momento,
che soffrir dovrai ben pene,
se lontan ne porti il piè.

When do you hope, o heart,
like sweet food,
to your proud torment,
to your sadness?
Come back, Fille,
and return the dear peace to the soul,
and there the tempest will be turned to calmness.

The flower does not shine so much
as when the sun returns to give it life.
How the heart would enjoy and welcome,
if Fille came back to wean the grief.

Enjoys, celebrates, and laughs,
the turtledove that sees,
all wholly faithful love,
to return his dear companion to the nest;
and together around there, with a thousand kisses and caresses,
they happily fly around each other;
and if before he sighed for sadness,
for pleasure afterward he sighs.
Just as if Fille would return,
I would want her lively lips,
to press the soul in a kiss,
and her beloved face,
I wish to incense with my sighs.

I wish to give you a thousand sweet kisses,
Oh dear Fille,
because they serve as chains,
to keep you with me always.
And I would want to give you a hundred such caresses in a moment
that you would suffer sweet pain,
if your feet carried you far away.

translations by Jessica L. Dorman

Frauenliebe und Leben

Robert Schumann

Seit ich ihn gesehen,
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.
Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt' ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.
All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
viele tausendmal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?
Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.
O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligsten Tod mich schlürfen
In Tränen unendlicher Lust.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.
Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.
Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

He, the most glorious of all,
O how mild, so good!
lovely lips, clear eyes,
bright mind and steadfast courage.
Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
bright and glorious, lofty and distant.
Meander, meander thy paths,
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!
Hear not my silent prayer,
consecrated only to thy happiness,
thou may'st not know me, lowly maid,
lofty star of glory!
Only the worthiest of all
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.
I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

I can't grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
lift up and make happy poor me?
It seemed to me, as if he spoke,
"I am thine eternally",
It seemed - I dream on and on,
It could never be so.
O let me die in this dream,
cradled on his breast,
let the most blessed death drink me up
in tears of infinite bliss.

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.
I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself alone and lost
in barren, infinite space.
Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.
I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.
Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.
Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.
Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.
Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.
Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.
Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.
Hab' ob manchen Zeichen
Mutter schon gefragt,
Hat die gute Mutter
Alles mir gesagt;
Hat mich unterwiesen
Wie, nach allem Schein,
Bald für eine Wiege
Muß gesorget sein.
Weißt du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?

Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.
Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.
Help me, ye sisters,
help me to banish
a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.
Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.
Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your midst.

Sweet friend, thou gazest
upon me in wonderment,
thou canst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright,
in my eyes.
How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury thy visage
here in my breast,
I want to whisper in thy ear
all my happiness.
About the signs
I have already asked Mother;
my good mother has
told me everything..
She has assured me that
by all appearances,
soon a cradle
will be needed.
Knowest thou the tears,
that I can weep?
Shouldst thou not see them,
thou beloved man?

Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.
Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab überschwenglich mich geschätzt
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, du,
Du schauest mich an und lächelst dazu!

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlaßne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

Where Corals Lie

The deeps have music soft and low
When winds awake the airy splay,
It lures me, lures me on to go
And see the land where corals lie.
By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.
Yes, press my eyelids close, 'tis well,
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.
Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

Stay by my heart,
feel its beat,
that I may, fast and faster,
hold thee.
Here, at my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there thy image
shall smile at me.

At my heart, at my breast,
thou my rapture, my happiness!
The joy is the love, the love is the joy,
I have said it, and won't take it back.
I've thought myself rapturous,
but now I'm happy beyond that.
Only she that suckles, only she that loves
the child, to whom she gives nourishment;
Only a mother knows alone
what it is to love and be happy.
O how I pity then the man
who cannot feel a mother's joy!
Thou dear, dear angel thou
Thou lookst at me and smiles!

Now thou hast given me, for the first time, pain,
how it struck me.
Thou sleepest, thou hard, merciless man,
the sleep of death.
The abandoned one gazes straight ahead,
the world is void.
I have loved and lived, I am
no longer living.
I withdraw silently into myself,
the veil falls,
there I have thee and my lost happiness,
O thou my world!

-translations by Daniel Platt

Edward Elgar

Dewy Roses

Gustav Holst

Sleep, for the twilight scattereth her dews
Now dreaming roses perfumes sweet diffuse;
Rest from all sorrow night brings to the world
Her guarding pinions are again unfurled.
Birds in the branches fold again their wings,
Blest night, what holy benison she brings;
Moon with soft splendour silently doth steal
Night's mystic beauty to once more reveal.
Dream, dream, dewy roses, rock'd by gentle breeze,
Sleep, weary daisies, in night-quiet leas;
Stars high in the heaven watch the earth and sea.
Then sleep, my darling, Mother watches thee.
Soon will the dawn-hour wake the dreaming rose
Call'd from her slumber when the first light shows;
Then will the daisies glad with night-time done
Ope silv'ry eyelids smiling to the sun.
My little darling, sweeter than a flow'r
Will wake to gladness when 'tis morning hour.
Sleep, while the shadows veil the world at rest,
Angels are guarding thee in slumber blest.

Cradle Song

Gustav Holst

Sweet dreams, form a shade
O'er my lovely infant's head;
Sweet dreams of pleasant streams
By happy, silent, moony beams.
Sweet sleep, with soft down
Weave thy brows an infant crown.
Sweet sleep, Angel mild,
Hover o'er my happy child.
Sweet smiles in the night
Hover over my delight;
Sweet smiles, Mother's smile,
All the live long night beguile.
Sweet moans, dove-like sighs,
Chase not slumber from thine eyes.
Sweet moan, Sweeter smile,
All the dove-like moans beguile.

Corals

Bryceson Treharne

My coral beads came from a cave
Deep in a southern sea;
It was a young mermaid who gave
This strand of rose to me.
She has a castle like a shell
Of opal-coloured hue;
She has a sweet-toned golden bell
That rings the whole night through.
Her hair is long, her eyes are deep
And sapphire like the waves;
She has no grief to make her weep,
And goldfish are her slaves.
And in her castle she can lie
With seaflow'rs in her hands,
And hear the murmur going by
Of ships to other lands.

La Maja Dolorosa No. 1

Enrique Grai

¡Oh muerte cruel! ¿Por qué tú, a traición
Mi majo arrebataste a mi pasión?
No quiero vivir sin él,
¡Porque es morir así vivir!
No es posible ya sentir más dolor:
En lágrimas deshecha mi alma está.
¡Oh Dios! Torna mi amor,
Porque es morir así vivir.

Oh cruel death! Why did you by treachery
Take my majo, my passion?
I don't want to live without him,
For it is death to live so.
It is impossible now to feel more pain:
My soul is dissolved to tears.
Oh, God! Return my love,
For it is death to live so.

La Maja Dolorosa No. 2

¡Ay! Majo de mi vida, no, no, tú no has muerto!
¿Acaso yo existiese si fuera eso cierto?
¡Quiero loca besar tu boca!
Quiero segura gozar más de tu ventura.
¡Ay! de tu ventura!
Mas ¡Ay! deliro, sueño, mi majo no existe,
En torno mío el mundo lloroso está y triste.
A mi duelo no hallo consuelo,
Mas muerto y frío
Siempre el majo será mío. ¡Ay! siempre mío.

Oh, majo of my life, no, no, you have not died!
Would I still be alive if that were true?
Wildly I desire to kiss your lips!
I want in faithfulness to share your destiny,
Alas! your destiny!
But oh! I am raving, I dream, my majo no longer exists,
The world about me is weeping and sad,
I find no consolation in my sorrow,
But even dead and cold
My majo will always be mine. Oh! Always mine!

La Maja Dolorosa No. 3

De aquel majo amante que fue mi gloria
Guardo anhelante dichosa memoria.
El me adoraba vehemente y fiel.
Yo mi vida entera di a él,
Y otras mil diera,
Si él quisiera,
Que en hondos amores,
Martirios son flores.
Y al recordar mi majo amado,
Van resurgiendo ensueños
De un tiempo pasado.
Ni en el Mentidero ni en la Florida
Majo más majo paseó en la vida.
Bajo el chambergó sus ojos ví
con toda el alma puestos en mí,
Que á quien miraban enamoraban.
Pues no hallé en el mundo
Mirar más profundo
Y al recordar mi majo amado,
Van resurgiendo ensueños
De un tiempo pasado.

Of that beloved majo who was my glory
I cherish a happy memory.
He loved me ardently and truly
And I gave my whole life to him,
And I would give it again a thousand times,
If he desired it,
For when feelings are profound,
Torments are sweet,
And as I think of my beloved majo,
Dreams come back
Of a time gone by.
Neither in the Mentidero nor the Florida
Was a majo more handsome ever seen to stroll.
Beneath the broad-brimmed hat I saw his eyes
Fixed upon me passionately,
For they caressed the one on whom they rested.
In all the world I have never seen
A more piercing look
And as I think of my beloved majo,
Dreams come back
Of a time gone by.

SOM
2013
064

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University
Flute Ensemble

Directed by Kathleen Karr

Wednesday Evening
April 3, 2013
6:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

"The Year of the Rabbit", A Watercolor for Flute Quartet

Daniel Dorff

Jessica Majors, *flute*
Samantha Sankey, *alto flute*
Meaghan Spencer, *flute*
Sarah Kurtz, *flute*

Duo for Two Flutes, Op. 8, No. 2

I. Adagio/Allegro

Friedrich Kuhlau

(1786-1832)

Jessica Majors, *flute*
Samantha Sankey, *flute*

Sonata for Two Flutes

I. Allegro

II. Adagio

III. Tarantella

Lawrence Ink

Meaghan Spencer, *flute*
Sarah Kurtz, *flute*

"Jour D'Ete a la Montagne" for flute quartet

I. Pastorale

II. Au bord du torrent

III. Le Chant des forets

IV. Ronde

Eugène Bozza

(1905-1991)

Jessica Majors, *flute*
Samantha Sankey, *flute*
Meaghan Spencer, *flute*
Sarah Kurtz, *flute*

SOM
2013
127

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 4, 2013

3:00 p.m.

Bird Recital Hall

CONVOCACTION

Balafon

Christian Lauba
(b. 1952)

Damien Hicks, *alto saxophone*
(student of Adam McCord)

Sonatina
I. Allegretto

Lennox Berkeley
(1903-1989)

Alberto Abril, *guitar*
(student of student of Stephen Mattingly)

Cordoba

Isaac Albeniz
(1860-1909)

Michael Kagan, *guitar*
(student of Stephen Mattingly)

Fuga No. 1

Leo Brouwer
(b. 1939)

Timothy Blunk, *guitar*
(student of Stephen Mattingly)

Cantos

Paul Basler
(b. 1963)

Jake Campbell, *horn*
(student of Bruce Heim)

SOM
2013
128

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, April 4, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Piece pour flute seule

Jacques Ibert
(1890-1962)

Michelle Schapmire, *flute*
(student of Kathleen Karr)

Sonata in A Major
Allegro ma non tanto

Ludwig Van Beethoven
(1770-1827)

Lauren Roerig, *bassoon*
(student of Matthew Karr)
John Combs, *piano*

Premier Solo

Eugene Bordeau
(1850-1925)

Katie Saylor, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Leider ohne Worte (Songs Without Words) Felix Mendelssohn-Bartholdy
I. Allegro molto
II. Adagio
III. Presto, Spinning Song

(1809-1847)

Katie Teremi, *clarinet*
(student of Dallas Tidwell)
Emily Danielson, *clarinet*
Bruno Berdard, *clarinet*
Heather Shelton, *bass clarinet*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

OPERA THEATRE

presents

Dialogues of the Carmelites

By Francis Poulenc

From the play by Georges Bernanos
Inspired by a novel by Gertrud von Le Fort

Friday Evening
April 5, 2013
8:00 p.m.

Sunday Afternoon
April 7, 2013
2:00 p.m.

Bomhard Theater
Kentucky Center for the Performing Arts
501 W Main Street, Louisville, KY

Dialogues of the Carmelites

By Francis Poulenc

From the play by Georges Bernanos

Inspired by a novel by Gertrud von Le Fort

CAST

Marquis de la Force
Blanche, daughter of the Marquis
Chevalier, son of the Marquis
Madame de Croissy, Prioress of the Convent
Madame Lidoine, the second Prioress
Mother Marie, the assistant Prioress
Sister Constance of St. Denis
Mother Jeanne, Dean of the Community
Sister Mathilde
The Father Confessor of the Convent
First Commissioner
Second Commissioner
First Officer
Thierry, The Marquis' valet
Mr. Javelinot, a Doctor
Jailer
Sister Anne of the Cross
Sister Gertrude
Sister Catherine
Sister Felicity
Sister Alice
Sister Valentine
Sister Martha

Phillip Morgan*
Claire DiVizio
Patrick MacDevitt
Judith Youngblood*
Autumn Allee
Emily Howes
Debbie Hill
Ashley Kruth
Jacquelyn Dee
Dustin Stevens
Dustin Stevens
Ricky Case
Ricky Case
Sam Soto
Sam Soto
Phillip Morgan*
Jessica Pouranfar
Emily Yocum
Danielle Curtsinger
Mallory Taylor
Jody McCaffery
Krista Heckmann
Barbara O'Daniel Munger

*Guest

DIRECTOR'S NOTE

In late 1792, the French revolution reached its most violent phase with the bloody Reign of Terror, a 10-month period in which suspected enemies of the revolution were guillotined by the thousands. We are aware of the execution of The King and Queen of France and the nobility who could not flee France in time by the many written accounts, both actual and fictionalized. One of the goals of the revolutionary government at this time was the eradication of all forms of Christianity that did not conform to governmental guidelines.

This story is based on fact. The sisters of Carmel were arrested and eventually condemned to death. They were sent to the guillotine on July 17, 1794. At the foot of the scaffold, the community jointly renewed their vows and began to chant the *Veni Creator Spiritus*, the hymn sung at the ceremony for the profession of vows. They continued their singing as, one by one, they mounted the scaffold to meet their death.

- Michael Ramach

SYNOPSIS

Setting:

France, Late 18th Century, various locales around Paris

Act I

In Paris, April 1789, the first rumblings of the French Revolution are starting to shake the Old Regime. In his library, the Marquis de la Force talks worriedly with his son, the Chevalier, about Blanche, his nervous, impressionable daughter, who is unable to overcome her fear of life. Blanche suddenly appears, frightened by rioting peasants who surrounded her carriage on the way home. Soon after retiring, Blanche returns, terrified by a shadow when a footman lit candles in her room. She blurts out to her father that she wishes to become a nun.

Several weeks later, in the receiving room of the Carmelite convent at Compiègne, Blanche speaks with Mme. de Croissy, the mother superior, who warns her against illusions about the heroism of a religious life. Blanche, accepted by the order, discusses death with another young nun, Sister Constance, as they sort groceries. Blanche scolds Constance for her seemingly immature cheerfulness. Constance says she has always felt she would die young, adding she is sure she and Blanche will die together.

On her deathbed, Mme. de Croissy charges Mother Marie with Blanche's spiritual development. The young novice is present when, in her final delirium, the mother superior confesses great confusion and fear in her hour of death.

In the convent chapel that night, the mother superior lies in state, with Blanche and Constance standing watch. As Constance goes to fetch their replacements, Blanche is overcome by fear. She starts to leave as Mother Marie arrives. Seeing that the girl is genuinely afraid, Mother Marie tries to reassure her.

Constance explains to Blanche that the mother superior's hard death did not suit her and must have been meant for someone else, who one day will find death surprisingly simple.

In the chapter room, the nuns are gathered for the ceremony of obedience to the new prioress, Mme. Lidoine.

The Chevalier visits Blanche before escaping, urging her to leave the convent: their father is afraid for her. Blanche refuses, explaining that her highest duty is to the convent that has changed her life.

15-MINUTE INTERMISSION

Act II

In the sacristy, the Chaplain, forbidden to perform his clerical duties, celebrates his last Mass. As he goes out, the sisters discuss the epidemic of fear that has left France unable to defend its priests. This gives Mother Marie the idea of the Carmelites' offering their lives to the cause, but Mme. Lidoine reminds her one cannot choose to be a martyr. The Chaplain returns, saying his departure was blocked; he escapes by another route as the mob knocks at the main entrance. Seeing Blanche desolate, Mother Jeanne hands her a figurine of the Christ Child as a keepsake, but in her nervousness Blanche drops and breaks it.

As the nuns prepare to leave their devastated convent, Mother Marie addresses them in the absence of Mme. Lidoine. She proposes they all take the vow of martyrdom, which must be unanimous. A secret vote reveals one dissenter. Constance claims it was hers, asking permission to change it. She kneels with Blanche to take the vow.

Back in the library of the Marquis de la Force, Blanche is working as a servant for revolutionaries who have taken over the mansion. She is found by Mother Marie, who says it is time to rejoin the other sisters. Blanche confesses she is still dogged by fear: her father was guillotined the week before. Mother Marie gives her an address, telling her to report there within twenty-four hours.

In a cell in the Conciergerie prison, Mme. Lidoine tells the Carmelites she will join in their vow of martyrdom - made during her absence. Constance says she has dreamt of Blanche's return. A jailer reads the death sentence pronounced earlier by the Revolutionary Tribunal.

The Chaplain meets with Mother Marie and tells her the nuns have been condemned. Though she desperately wants to join them, the Chaplain reminds her she cannot make a martyr of herself: that is for God to choose. In the Place de la Révolution, the Carmelites march to the guillotine, chanting the *Salve Regina*. Beginning with the mother superior, each is led up to death, as their numbers and their voices are cut off one at a time. Finally, only Constance remains. On her way to the scaffold, she sees Blanche step from the crowd, take up the chant and follow her.

- *Courtesy of Opera News*

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

James Weixler, *Orchestra Manager*

Nick Dejarlais & Jecorey Arthur, *Assistant Managers*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steven Kinnamon
Amelia Lant
Jacob Head
Matthew Madonia
Mary Grace Reed
Rachel Borengasser
Ana Sarbu
Jalisha Boyd

SECOND VIOLIN

Marina Konishi Comfort *
Catherine Tyree
Riki Matsui
Alexander Moore
Dustin Howard
Franzeli Sharp
Chloe Meinshausen
Hannah Chalk

VIOLA

Samuel Meade *
Chelsea Cook
Prangchat Fakto
Elena Dias
Morganne McCool
Sydney Fogle
Amber Crist
Jonathan McIntosh
Jarret O'Hearn

CELLO

Ryan Snapp *
Jared Latta
Anna Patterson
Nicholas Weiner
Hannah Soren
Harrison Reed
Lindsey Becker
Nicholas Volpert
Anne Parsons
Laurel Yoder

BASS

Jordan Wright *
Aaron May
Jake Speelman
Catherine Craig
Eli Raines
Aaron Shockley
Marie Knueven
Benjamin Heckel
Samuel Zaccone

FLUTE

Sarah Carney Kurtz
Sam Williams
Kaila Washington

PICCOLO

Kaila Washington

OBOE

Teil Buck
Erin Elliott
James Hardaway

ENGLISH HORN

Teil Buck

CLARINET

Dylan Lloyd
Alex Ravitz
Michael Burkhead

BASS CLARINET

Michael Burkhead

BASSOON

Jackie Royce
~~Paul Terzian~~
Lauren Roerig

HORN

Tyler Taylor
Matt Williams
Mason Gatch
Josh Goodman
Matthew Devore

TRUMPET

Erika Howard
Clinton Linkmeyer
Nick De Jarlais
Nick Calcamuggio

TROMBONE

Tim Hutchens
Sebastian Van Horn

BASS TROMBONE

Joseph Murrell

TUBA

Craig Potter

PERCUSSION

Jimmy Weixler
Spencer Zembrodt
Chris Cutshaw

HARP

Roseanna Schafer

† *concert mistress*

* *principal*

ARTISTIC AND PRODUCTION STAFF

Music Director/Conductor	Kimcherie Lloyd
Stage Director	Michael Ramach
Costume Design	Suzanne Stone & Hilda Carr
Lighting Design	Brett Landow
Video Design	Herschel Zahnd/Renegade Art Productions
Photography	Jan Abbott
Hair & Makeup	Kathryn Furrow
Prop Design	Alice Baldwin
Stage Manager	Steve Miller
Coach/Rehearsal Pianist	Deborah Dierks
Assistant Conductor/Chorus Master	Quinn Dizon

SPECIAL THANKS

Kentucky Opera, Louisville Orchestra, Lindsay C. Vallandingham, Chuck Schmidt, Josette Miles, JanAbbotphoto.com, Ron Rial, Dr. Rob Amchin, Debbie Hawley, Billie Fryck, Keith Kimmel, Noelle Shotwell, Sister Joyce Ogden RSM., Heather O'Mara

SOM
2013
066

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

Daniel Gomby, jazz saxophone

Student of Michael Tracy

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Saturday Afternoon

April 6, 2013

3:00 p.m.

Bird Recital Hall

PROGRAM

There Is No Greater Love

Isham Jones
(1894-1956)

My arrangement of "There Is No Greater Love" is for sax and bass duet. This piece has been performed in a variety of settings but I decided upon the duet, as it is one of the most challenging. The personality of this song can be interpreted many ways but it lends itself nicely as a light, simple, and playful melody, which is accentuated in this arrangement. Harmonically the piece follows a logical sequence of chords and uses motifs throughout, which is typical of many jazz standards.

Boplicity

Miles Davis
(1921-1991)

This piece is in my program for sentimental reasons. In 2008 I attended the jazz in July UMass Amherst summer program and worked beside the late great Dr. Billy Taylor. It was his last year working the camp he had started back in 1982, along with drummer Max Roach. It was through Dr. Taylor that I was introduced to this piece. I was in a combo setting and he was my instructor. He sat down at the piano, closed his eyes and just started playing. We grew silent and just let the sound warm the room. When he finished playing he paused, looked up, and started counting off the tune. It was a profound experience to hear him play. Dr. Billy Taylor passed away only two years later. This piece is in his memory.

The Way You Look Tonight

Jerome Kern
(1885-1945)

"The Way You Look Tonight" has been in my repertoire since I was little. Growing up, my parents always watched "old-timey" movies. Fred Astaire sang and danced to this song in the movie "Swing Time". According to Jazzstandards.com, a reliable online catalogue of tunes that are considered to be a part of the jazz idiom, "The Way You Look Tonight" beat out "I've Got You Under My Skin" and "Pennies From Heaven" to win the 1936 Academy award for best song. This is my homage to a timeless classic. The inspiration to arrange "The Way You Look Tonight" in a Samba style came from a version I heard performed by the singer, Madeleine Peyroux.

My One and Only Love

Guy Wood
(1911-2001)

I am more of a balladeer than anything else. If I could have, I would have only performed ballads on this recital. Sadly, I cannot. The title is fitting for my recital since it is the "one and only" ballad I will be playing. I chose this particular song because it has always stirred something in me. It can be sweet and sultry, bluesy and innocent, or embody them all. I have altered the form of the piece by adding an unaccompanied solo, which utilizes the sostenuto pedal on the piano in order to add an echo effect to my playing. The strings of the piano add harmonics to the pitches I play creating rich warm after tones. My solo will lead into the melody of the song, which will eventually transition into the next tune. I wanted to transition into the next piece because I like the juxtaposition of time signatures "My One and Only Love" is in 4/4 and "Alice in Wonderland" is in 3/4.

Alice In Wonderland

Sammy Fain
(1902-1989)

This pairing of songs was inspired by my childhood. My two passions have always been music and art and when I was little Disney was the amalgamation of the two. It had been my life long dream to work for Disney. I wanted to become a cartoonist and compose the music for their movies. Unfortunately, they mostly abandoned hand drawn art in favor of computer animation. Alice in Wonderland was one of the first films I remember falling in love with.

Play Song

Dan Goby
(b. 1990)

"Play Song" is an original composition I created from a little riff that I could not get out of my head. My tune happens to work well over the chord changes of "Work Song", the title tune off of Nat Adderley's Album recorded in January 1960. This inspired me to name my piece "Play Song" because it is a play on "Work Song". It was one of the first jazz tunes I ever learned on Saxophone.

Taking A Chance On Love

Vernon Duke

(1903-1969)

Composed by Vernon Duke, this piece is a hidden gem in the vast array of standards. While not very well known by the public, Vernon Duke penned a number of notable songs such as "April in Paris", "Autumn in New York", and "I Can't get Started". My arrangement of this piece has a laidback feel and characterizes the "Cool jazz" era aesthetics. Cool jazz is a subgenre of jazz, which arose during the 1940's. Some salient characteristics are its relaxed tempos and lighter tone. Arrangements in this style often have harmonized horn melodies too. A recording of Nicholas Payton performing this song from the album, "From This Moment", is one of my favorite recordings of this song.

Spain

Chick Corea

(b. 1941)

This is one of those pieces that is as much fun to play as it is to listen to. Chick Corea is a masterful composer and musician whose compositions are always energetic and engaging. "Spain", which is one of his most iconic works, has a memorable melody and captivating rhythm. The introduction of this arrangement is a transcription of Chick Corea playing the *Concierto de Aranjuez* composed by Joaquín Rodrigo. "Spain" is considered by many to be a contemporary jazz standard.

PERSONNEL

Daniel Gomby, *saxophone*

Joseph Hanna, *tenor saxophone*

Nick Kaizer, *trumpet*

Kendal Carter, *piano*

Luke McIntosh, *bass*

Zach Kennedy, *drum set*

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SOM
2013
068

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Joseph Hanna, *jazz saxophone*

Student of Michael Tracy

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Saturday Afternoon
April 6, 2013
4:30 p.m.
Bird Recital Hall

PROGRAM

Dexterity

Charlie Parker
(1920-1955)

Dexterity was one of the first "Bird" tunes to which I was exposed, coincidentally through Mike Tracy. Parker's influence has shaped the course of Jazz in modern times and Bebop is a rite of passage for all jazz musicians, saxophonist in particular. My arrangement is simple and the idea of two tenor saxophones comes from a long tradition of tenor "battles": Coleman Hawkins and Lester Young, John Coltrane and Sonny Rollins, Sonny Stitt and Gene Ammons. These men were not trying to out do each other on a record; they were trying to uplift the music. This is why I have asked my very good friend Dan Gomby to accompany me. We have been playing together for five years now, and he has served as inspiration for me since my early days. He has always pushed me to explore with my ears and trust in creativity.

Stella By Starlight

Victor Young
(1900-1956)
Arr. Joseph Hanna

To me, the duo is the most interesting musical combination because the music has a nakedness that hides no mistakes. Guitarist Tom Coovert will join me in this setting. The core ideas that drive our duo are trust and communication. We have been playing together for a year, and we have found it to be musically rewarding. *Stella* is a standard part of our repertoire, and we have created a new arrangement for this performance. The tune has been re-harmonized and the melody altered, to allow for more freedom. I have structured the chords to permit the use of different pentatonic patterns to fit over new chord changes.

Bird Food

Ornette Coleman
(b. 1930)

One year ago, I bought the Ornette Coleman CD, *Change of the Century* and put it in my car. I listened to the album every day for two months, and with it, I fell in love.

I began to seek the recordings of Ornette and Don Cherry and ventured further into the realm of Free Jazz and Free Improvisation. This was my favorite cut off the album, and I found it to be an excellent representation of

the music that I love. Joining me in the melodic duties will be Nick Kaizer on trumpet. His voice and approach add the necessary spark to the piece. We will be playing the melody slightly out of tune to add a crunch to the bizarre melody. Take note of the regression in timbre with each statement of the melody.

A Child is Born

Thad Jones
(1923-1986)

I have been fortunate enough to study arranging and composition with John La Barbera, and through him I was exposed to the Thad Jones/Mel Lewis Big Band. This is one of Thad's most well know works, and it is a staple of big band literature today. Here, I am supported by my friends, Tom Coovert, Jonathan Gardiner, and John Kleemeier.

Back at the Chicken Shack

Jimmy Smith
(1925-2005)

My guilty pleasure as a musician is my love of all things Hammond organ. I am a proud owner of a Hammond M3, and with it, I have spent many hours repairing and modifying. James Carter's organ trio *At the Crossroads* is one of my favorite Hammond B3 records; it is from this record, that I developed the concept for this arrangement. I wanted to represent the classic organ trio - organ, guitar, and drumset - but with the twist of a saxophone. This tune is the from the famous Jimmy Smith album of the same name, *Back at the Chicken Shack* featuring tenor saxophone great Stanley Turrentine. Kendal "Keys" "Cat Daddy" Carter and I have spent much time discussing organ music and technique, and Kendal is an inspiration for my own playing.

India

John Coltrane
(1926-1967)
Arr. Joseph Hanna

When you talk about bass clarinet in jazz, you talk about one person, Eric Dolphy. His sound and language make him instantly identifiable. His work on Coltrane's *Impressions* and *The Village Vanguard Master Takes*, are some of my favorite recordings. My reason for choosing this tune was that I wanted to pay homage to my idol and the music that inspired him.

I have added a free intro with rhythm and bass clarinet, to try and invoke the sound of a Shehnai and Tabla beginning a morning raga. As the bass and guitar drone, I have tried to structure my solo as an Indian musician would treat a raga.

Soul Vaccination

Emilio Castillo & Stephen Kupka
(b. 1950)(b. 1946)

The first time I heard Tower of Power, I was about eleven years old and I had just started playing saxophone when my father gave me *The Very Best of Tower of Power*. I still remember all the cuts off that album and "Soul Vaccination" was definitely one of my favorites. Recently, I picked up a few TOP LP's and knew that this would be a great closer for my recital. I've transcribed the melody and will be playing it on saxophone as close to the original as possible. We will also be opening the tune for some horn and rhythm solos.

PERSONNEL

Joseph Hanna, *tenor saxophone & bass clarinet*

Daniel Gomby, *tenor saxophone*

Shane Porter, *baritone saxophone*

Nick Kaizer, *trumpet*

Tom Coover, *electric guitar*

Kendal Carter, *organ*

Jon Gardner, *bass*

Bruno Souza, *percussion*

John Kleemeier, *drum set*

*Special thanks to all the performers on my recital!
You guys helped make this possible!*

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SOM
2013
071

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Chris Kincaid, *composer*

Student of Steve Rouse

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Saturday Afternoon

April 6, 2013

2:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
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PROGRAM

A Rock and a Hard Place (2010)

Roseanna Shafer, *harp*

Seven Shorts for Oboe and Clarinet (2011)

Teil Rochelle, *oboe*
Dylan Lloyd, *clarinet*

The Space (2011)

tape piece

Sipag Na Buhay (2010)

Hong-Da Chin, *flute* Alex Ravitz, *clarinet*
Erin Elliott, *oboe* Jackie Royce, *bassoon*
Tyler Taylor, *horn*

Lunar Year: Twelve Asterisms of the Moon (2012)

Bradley Detro, *baritone*
Valery Keller, *piano*

The Importance of a Glass (2011)

Alexander Edwards, *guitar*

This Cannot Be Stolen (2012)

Claire DiVizio, *soprano*
Hong-Da Chin, *flute* Samantha Holman, *clarinet*
Anna Murakawa, *violin* Ryan Snapp, *cello*
Yvonne Freckmann, *piano* Matthew McClimon, *vibraphone*
Quinn Dizon, *conductor*

Snow Crash (2012)

Matthew McClimon, *vibraphone*
Spencer Zembrodt, *steel drums*
Chris Kincaid, *live electronics*

PROGRAM NOTES

A Rock and a Hard Place

A Rock and a Hard Place is a short piece for solo harp. The ever-changing tempo creates a sense of rubato, pulling and pushing throughout this miniature.

Seven Shorts for Oboe and Clarinet

Seven Shorts for Oboe and Clarinet was commissioned by friends Teil Rochelle and Dylan Lloyd. When it is slow, it's slow, and when it's fast, it's really fast. The contrapuntal motion of the two voices creates an intertwined unity that focuses each movement into a unique space.

The Space

The Space is a work in a series that continues with a focus on relationships of distance, and introduces the impact of experience to multiple interpretations at once. The perspective of the listener changes with every step. The interpretations change with the introduction of the listener.

Sipag Na Buhay

In the spring of 2010 I had the opportunity to spend two weeks in Manila, Philippines. I arrived knowing little about the culture, and even less about the city's pace. I found out very quickly that there is not a moment when the city is not alive, bustling, and growing in all directions. The prevailing theme of Manila is movement, and the movement of the Pinoy (everything Filipino) culture is easily found; whether it's at an Indie rock club, street vendors selling balut (fertilized duck eggs), or the business person belting out a Sinatra tune on a street corner karaoke machine. This diversity is amplified by the constant movement of life in the city, and offers the outsider a glimpse of a place that is truly like no other.

Lunar Year: Twelve Asterisms of the Moon

David Autin's poem elicits an ever-changing image of the moon. Each miniature presents a new month, coming and going as fast as the seasons. With every new moon comes a new identity.

Lunar Year: Twelve Asterisms of the Moon – by David Autin

January

There are three silent things: the fallen snow, the dark of the moon, the dead whom we loved.

February

Cold as death, cold even as despair, is the eye of the winter moon.

March

Though the winds are rough, they do not trouble the serenity of the moon.

April

Time has sharpened the bright moon to so fine a point that it can prick the sleeping ocean without waking her up.

May

The smiles of the moon are the lovers' lamp: it burns brighter for their passion.

June

The half-moon limps through its hour of darkness -- a broken heart seeking for what it has lost.

July

Clumsy moon! Are you tangled again in the coils of the summer stars?

August

In the mirror of the lake lies another heaven where another moon bathes among stars we do not know.

September

An old china plate sits sulking in the sky: I guess the spoon ran away with someone else.

October

This autumn moon, like a great pale moth yearning for the candle of the sun.

November

I see your bow, but where are you hiding, Huntress of the stars?

December

The sun sets, but the full moon rises in prophecy and promise of sunrises yet to come.

The Importance of a Glass

We go through life meeting thousands of people. The people that become our friends, those that we welcome into our lives, shape who we are. Some we interact with daily for years; others are only present for a short time. The *Importance of a Glass* was written for such a friend, in and out of my life in only two years time. The character of the piece nods towards his acute attention to detail. Exact rhythms and textures in the piece are as important as the specific shape of a glass to hold his favorite beer, while interspersed moments of improvisation are reflective of his love for the unexpected and random in life. His life has since entered a new chapter. Just as the world carries on, unaware of our paths and friendships, the coda introduces itself as inevitable change. It is change that is our only constant.

This Cannot Be Stolen

Simultaneously, music is intended to be an expression of human nature and a commodity to be bought and sold. The text in this piece is excerpted from Ferruccio Busoni's essay on the aesthetic of music, juxtaposed against the analytic tone of U.S. Copyright Law.

Excerpt from Copyright Law of the United States of America and Related Laws Contained in Title 17 of the United States Code, Circular 92, Appendix VII. Selected Provisions of the U.S. Code Relating to Copyright, Title 18 - Crimes and Criminal Procedure, Part I - Crimes, Chapter 113 - Stolen Property

(a) Any person who violates section 506(a) (relating to criminal offenses) of title 17 shall be punished as provided in subsections (b), (c), and (d) and such penalties shall be in addition to any other provisions of title 17 or any other law. (b) Any person who commits an offense under section 506 (a)(1)(A) of title 17 — (1) shall be imprisoned not more than 5 years, or fined in the amount set forth in this title, or both, if the offense consists of the reproduction or distribution, including by electronic means, during any 180-day period, of at least 10 copies or phonorecords, of 1 or more copyrighted works, which have a total retail value of more than \$2,500; (2) shall be imprisoned not more than 10 years, or fined in the amount set forth in this title, or both, if the offense is a felony and is a second or subsequent offense under subsection (a); and (3) shall be imprisoned not more than 1 year, or fined in the amount set forth in this title, or both, in any other case. (c) Any person who commits an offense under section 506(a)(1)(B) of title 17 — (1) shall be imprisoned not more than 3 years, or fined in the amount set forth in this title, or both, if the offense consists of the reproduction or distribution of 10 or more copies or phonorecords of 1 or more copyrighted works, which have a total retail value of \$2,500 or more; (2) shall be imprisoned not more than 6 years, or fined in the amount set forth in this title, or both, if the offense is a felony and is a second or subsequent offense under subsection (a); and (3) shall be imprisoned not more than 1 year, or fined in the amount set forth in this title, or both, if the offense consists of the reproduction or distribution of 1 or more copies or phonorecords of 1 or more copyrighted works, which have a total retail value of more than \$1,000. (d) Any person who commits an offense under section 506(a)(1)(C) of title 17 — (1) shall be imprisoned not more than 3 years, fined under this title, or both; (2) shall be imprisoned not more than 5 years, fined under this title, or both, if the offense was committed for purposes of commercial advantage or private financial gain.

Excerpt from Sketch of a New Esthetic of Music, by Ferruccio Busoni, 1911.
"...We talk of "classics" and "hallowed traditions"! And we have talked of them for a long time! We have formulated rules, stated principles, laid down laws; -we apply laws made for maturity to a child that knows nothing of responsibility! This child - it floats on air! It touches not the earth with it's feet. It knows no law of gravitation. It is wellnigh incorporeal. Its material is transparent. It is sonorous air. It is almost Nature herself. It is - free. But freedom is something that mankind have never wholly comprehended, never realized to the full. They can neither recognize nor acknowledge it. They disavow the mission of this child; they hang weights upon it. This buoyant creature must walk decently, like anybody else. It may scarcely be allowed to leap - when it were its joy to follow the line of the rainbow, and to break sunbeams with the clouds. Music was born free; and to win freedom is its destiny....its emotion seizes the human heart with that intensity which is independent of the "idea."

Snow Crash

By using only time-based augmentation of acoustic instruments, *Snow Crash* creates a single audio identity through the synthesis of multiple sources. The electronics are extensions of the acoustic instruments, rather than secondary filters of the sound. As the piece unfolds, it fragments and reiterates, converging into a temporary chaos followed by silence. In computer terminology, this is known as a snow crash.

COMPOSER BIOGRAPHY

Chris Kincaid, a native of Kentucky, grew up in Paducah and moved Louisville in 1999. His interest in music began as a small child, when his favorite possession was his Michael Jackson record player. In 2008, Chris began studies at the University of Louisville School of Music and was later awarded the Warren Babb scholarship for music composition. Here, he studied composition under the guidance of Dr. Steve Rouse and Dr. Krzysztof Wolek. Their invaluable guidance has helped Chris write for a wide variety of solo instruments and ensembles. He has also had lessons with several noted composers, including Essa-Pekka Salonen, Louis Andriessen, Sir Simon Bainbridge, Sydney Hodkinson, Chen Yi, and York Hoeller. Besides active composing, Chris is an avid performer specializing in improvisation. Chris began playing cello and guitar in high school, and during this time he also started performing in rock bands. He continues playing pop and rock music to this day, and you can see his instrumental rock band Karass perform on Friday, April 12th at the Louisville Palace. He has also played with several ensembles in Holland, Poland, and the United States, including Sonic Swell at the University of Louisville Improv Ensemble, Bone Crusher, the University of Louisville Laptop Orchestra. On the rare occasion that he has free time, Chris spends it with his wife Leslie and his cat Walter.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Daniel Sogar, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*

&

Alex Ravitz, *clarinet*

Senior Recital

Saturday Afternoon

April 6, 2013

4:00 p.m.

Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Dance Preludes

Witold Lutoslawski

(1913-1994)

I. Allegro Molto

II. Andantino

III. Allegro giocoso

IV. Andante

V. Allegro Molto

Variations on Au Clair de La Lune

Paul Jeanjean

(1874-1928)

Sonata for Two Clarinets

Francis Poulenc

(1899-1963)

Daniel Sogar and Alex Ravitz, clarinets

INTERMISSION

Vocalise

Sergei Rachmaninoff

(1873-1943)

Three Pieces for Solo Clarinet

Igor Stravinsky

(1882-1971)

Sonata in Eb, opus 120, No. 2

Johannes Brahms

(1833-1897)

Allegro Amabile

Allegro Appassionato

Andante con Moto

Witold Lutoslawski

Dance Preludes

Following the Second World War and into the mid-1950s, Witold Lutoslawski was obligated by the nationalistic atmosphere to write only functional radio music that focused primarily on Polish folk tunes. As things cooled down, the composer was able to explore new styles that intrigued him. Before this foray into the world of avant-garde music however, Lutoslawski finished his five Dance Preludes for solo clarinet and piano in 1954.

The first, third and fifth movements are quick and upbeat, increasing in tempo as the piece progresses. The second and fourth are slower, more solemn sections. The folk tunes woven into these preludes are said to be indistinguishable to most because of how well Lutoslawski has hidden them. The first movement is characterized by quick staccato notes, the third by quick grace notes and runs, and the fifth by racing legato eighths. The second movement passes back and forth a swinging, hopeful sensation and a loud, pounding and almost angry feeling. In the fourth movement, a beautiful legato melody soars over the piano's rhythmic accompaniment.

Paul Jeanjean

Variations on "Au Clair de la Lune"

Paul Jeanjean was a French composer who studied with one of the world's most important clarinetists, Cyrille Rose. Despite his few compositions for cornet and bassoon, Jeanjean's expertise was writing technical, crowd-pleasers for clarinet. Variations on Au Clair de la Lune is one of them.

The piece begins with an oddly extensive piano introduction and, in the interest of time, has been shortened for this performance. The format of this work is more like a conversation between the clarinet and piano rather than a clarinet solo with piano accompaniment. The clarinet presents the official French theme in a lengthy solo, and then continues into the first variation unaccompanied. The piano then takes over for a variation or two between clarinet solos, backing away and providing only the bare minimum amount of accompaniment during the features. Warning; there are lots of notes.

Francis Poulenc

Sonata for Two Clarinets

Francis Poulenc was a French, self-taught composer who wrote for an expansive list of instruments in many different styles. His first – and possibly only – formal composition lessons only lasted from 1921 to 1925, three years after he wrote this Sonata for Two Clarinets. This work was written for (and premiered at) a series of concerts, in the studio of painter Émile Lejeune, which lasted from 1917 to 1920. The first movement opens with a loud, repetitive and somewhat disorienting roller coaster of notes, leading into a slow and pretty duet and back into the repeating loud section. In the second movement, one player pedals on two notes for a bit while the other lulls the listener with a beautiful and soft theme. The once nearly stagnant player then has slowly climbing and falling arpeggios under a soaring, gorgeous melody in the first clarinet part. The third movement is fast and fun, engaging the listener in an almost circus-like race to a comical finish.

Sergei Rachmaninoff

Vocalise

Originally published in 1912, Vocalise was written for voice without words. The singer would perform the entire piece on one syllable of his/her choice. The piano mostly has a steady, slow eighth note rhythm that provides a nice background for the solo voice to soar above.

Igor Stravinsky

Three Pieces for Solo Clarinet

In 1918, Russian composer Igor Stravinsky met a Swiss philanthropist named Werner Reinhart, who happened to be a great amateur clarinetist. Reinh helped promote some of Stravinsky's works and even funded a series of concerts for his chamber music. In gratitude, Stravinsky dedicated his Three Pieces and a few others to Werner Reinhart.

Characterized by long tones and repetitive grace note and leaping figures, the first movement is meant to have the sensation of a clarinet simply warming up its lower register. The second movement has a tempo marking equivalent to "as fast as possible", and contains many swelling, highflying runs of sixteenth notes. The third movement is in-your-face, fast and very rhythmic.

Johannes Brahms

Sonata no.2 for Clarinet and Piano

In 1890, at age 57, Brahms decided to retire his life of composition. However, soon after this decision was made, he began to write masterpieces once more. The clarinetist Richard Mühlfeld inspired Brahms to write many more clarinet works, including his two sonatas in 1894.

The first movement of this sonata could be its own work, with its memorable theme, expansive rhythmic and tonal range and masterfully crafted development. The piano and clarinet trade off important and exposed parts throughout, so it is really more like a duet than a solo with accompaniment. The second movement opens with an equally unforgettable melody that may give the listener an image of a troubled ship at sea, pushing through a violent storm. The third movement is in the format of a "theme and variations" work.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Thomas Coover, *jazz guitar*

Student of Craig Wagner

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Sunday Afternoon
April 7, 2013
4:00 p.m.
Bird Recital Hall

PROGRAM

Triste

Antônio Carlos Jobim
(1927-1994)

This piece was introduced to me for the first time in my Hard Bop Ensemble with Ansyn Banks. I've always really liked the tune and decided I would come up with a solo arrangement for it. It's been a fun challenge for me to incorporate both the bass line and the melody at the same time.

Stella By Starlight

Victor Young
(1900-1956)

This is a piece I didn't really appreciate at first. When I began to play it more regularly however, it really grew on me. I love how the A and B sections offer the player the chance to create a lot of dynamic contrast. This tune features Joe Hanna on bass clarinet and myself playing a nylon string guitar. I should also mention I came up with an introduction for this tune that was inspired partly by my attempt to emulate both classical guitarists and general classical melodic line. I tried to equally use both space and motive to create something aesthetically effective.

What is this Thing Called Love?

Cole Porter
(1891-1964)

Of all of the standards I know, this is definitely one of my favorites. It always sounds great at a medium-up tempo and is one of those tunes that has the perfect balance of changes, not too many, not too little. What I mean by that is it's not a tune like *Giant Steps* where the chords have the chance to confine you to playing digital patterns and isn't as harmonically static as a tune like *So What* or *Impressions* which feature one chord for 8 bars. This tune will feature Nick Kaizer playing the melody on trumpet.

Ice Fall

Chris Cheek
(b. 1968)

I was first introduced to this piece last semester in one of my school ensembles. I really like Chris Cheek's tone when he plays it on the original recording.

I also appreciate how the A, B, and C sections of the melody transition from one to another almost effortlessly, even though the tonal centers can be somewhat distant. Listening to this for the first time also got me into Kurt Rosenwinkel, who was a player that I hadn't really listened to much of before then. *Ice Fall* will feature all of the performers on the recital.

I Hope I'll See You Once More

Tom Coover
(b. 1990)

One day I woke up, walked to school and suddenly started humming the melody of this song. This tune was roughly inspired by Pat Martino's recording of "Willow Weep for Me" by Ann Ronnel. Once I got it on paper, I took this piece to my composition lessons with Dr. Worley and he helped critique and improve my piece. This tune will feature the rhythm section of Jon Gardner on Bass and Coty Johnson on Drums.

Minority

Gigi Gryce
(1925-1983)

Minority is probably one of my favorite tunes on the program and in general. I really like how the beginning of the melody in this tune is in major while the actual key of the tune is arguably in F minor. I also like the descending ii-V progressions in *Minority* and how it's also 16 bar tune as opposed to a standard 32 bar or a 12 bar blues. I took some time to come up with a dual lead guitar part on this one which was roughly inspired by rock bands like Iron Maiden and Umphrey's McGee. This piece will feature Rafael Lopez playing the second part along with me.

Anthropology

Charlie "Bird" Parker
(1920-1955)

This was the first bebop head I ever learned when I started jazz lessons in high school. I remember being blown away the first time I heard Bird playing on just the melody on this. At that time I didn't know much about jazz and was totally in awe of the sheer speed with which Bird played so elegantly. This piece will feature Joe Hanna once more, this time on Tenor Sax.

Instead of playing this tune with the regular mid-tempo swing and having solos being over the standard "Bird" blues form, I decided to put a driving/"greasy" back-beat on it and expand the solo form to include Model Vamp on the front of each solo.

I think the slower and more in the pocket feel really works on this tune which I should admit really surprised me at first. This tune will feature a lot of my personnel.

PERSONNEL

Tom Coover, *guitar*

Raphael Lopez, *guitar*

Joseph Hanna, *tenor sax & bass clarinet*

Nick Kaizer, *trumpet*

Jon Gardner, *bass*

Coty Johnson, *drums*

I'd like to take the time to thank you all for coming out to my recital and I hope you all enjoyed the music. It was a good challenge for me and it was a pleasure to have the opportunity to play this music for you.

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673

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Eli Raines, *double bass*

Student of Sidney King

with

Adrienne Fontenot, *piano*

Senior Recital

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Monday Evening

April 8, 2013

7:00 p.m.

Bird Recital Hall

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PROGRAM

Concerto for Double Bass and Orchestra

Johann Baptist Vanhal
(1739-1813)

I. Allegro moderato

II. Adagio

III. Finale: Allegro moderato

Hazelhurst Suite for Solo Double Bass

Sidney King
(b. 1959)

I. Prelude

II. Romance

III. The Storm (Camille)

IV. Pastorale

V. Dance

PAUSE

A Carmen Fantasy for Double Bass and Piano

Frank Proto
(b. 1941)

1. Prelude

2. Aragonaise

3. Nocturne—Micaela's Aria

4. Toreador's Song

5. Bohemian Dance

PROGRAM NOTES

Concerto for Double Bass and Orchestra

Johann Baptist Vanhal

Johann Baptist Vanhal was a Bohemian composer and instrumentalist who spent the majority of his career in Vienna. He composed a great quantity of symphonies, string quartets, sacred music, and concertos, including his *Concerto for Double Bass and Orchestra in D Major*, which he wrote in 1773. The concerto begins with a stately *Allegro moderato*, followed by pensive *Adagio* in the dominant key, and ending with an energetic *Finale: Allegro moderato*. This staple of the double bass repertoire implements themes that are simple, yet distinctive and memorable, as well as passages which feature highly athletic scales and arpeggios.

Hazelhurst Suite for Solo Double Bass

Sidney King

Hazelhurst Suite for Solo Double Bass, by Sidney King, is a collection of five movements based on incidental music he was asked to write for the 2011 Bunbury Theater production of *Crimes of the Heart*. The play centers around love and loss in the dysfunctional lives of three sisters living in Hazelhurst, Mississippi. The *Prelude*, marked "Zany blues," sets the scene with a slinky, laid-back groove. The second movement is a slow, yearning *Romance* which gives way to *The Storm (Camille)*, a relentlessly ominous and energetic movement characterized by its diminished tonality. The calm after the storm is illustrated beautifully in the next movement, the *Pastorale (Elegy)*, which offers a real sense of peace and serenity. The suite concludes with the fast, rhythmically compelling *Dance*.

A Carmen Fantasy for Double Bass and Piano

Frank Proto

Frank Proto wrote *A Carmen Fantasy for Double Bass and Piano* for the great bassist François Rabbath in 1991. The piece is based on themes from Bizet's famous opera, but at the same time the composer's jazz influences come shining through quite clearly in the quasi-improvisatory nature of the melodies and the lush harmonies. The *Prelude* is a cadenza which caters perfectly to Rabbath's virtuoso playing style and sets up the Phrygian tonality. The *Aragonaise* is littered with exciting syncopations, and includes a return of material from the *Prelude*. *Nocturne—Micaela's Aria* is a truly gorgeous slow movement that exudes beauty through each chord. The *Toreador Song* combines rousing rhythms, improvisatory sections, and familiar melodies to create a convincing fourth movement, and the piece ends with the undeniably thrilling *Bohemian Dance*.

String Chamber Music Recital
April 9, 2013
Bird Hall, 8:30 p.m.

Eight Duets, Op. 39, No. 4
Prelude
Gavotte

Reinhold Gliere
(1875-1956)

Marina Konishi Comfort, violin
Hannah Soren, cello

Vocalise Opus 24

Sergei Rachmaninov
(1873-1943)

Dustin Howard, violin
Natalie Rahn, piano

String Quartet in C Minor, Op. 18, No. 4
Allegro ma non tanto

Ludwig van Beethoven
(1770-1827)

Catherine Tyree and Dustin Howard, violins, Alexander Moore, viola, Nick Volpert,
cello

Sonata in G Major
Vivace

Georg Telemann
(1681-1767)

Chloe Meinshausen and Riki Matsui, violins

Piano Trio in G Major, Hob. XV:25 "Gypsy Rondo"
Presto

F.J. Haydn
(1732-1809)

Emily McCarthy, piano, Jalisha Boyd, violin, Nick Weiner, cello

String Quartet no. 13 in A Minor, D. 804
Allegro ma non troppo

Franz Schubert
(1797-1828)

String Quartet no. 1 in C minor, Op. 51, No. 1
Allegro

Johannes Brahms
(1833-1897)

Amelia Lant and Matthew Madonia, violins, Samuel Meade, viola, Felix Borges, cello

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jordan Wright, *double bass*

Student of Sidney King

with

Adrienne Fontenot, *piano*

Anna Patterson, *cello*

Mandi Roberts, *cajone*

Senior Recital

*This recital is presented in partial fulfillment
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Tuesday Evening

April 9, 2013

7:00 p.m.

Bird Recital Hall

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PROGRAM

Duetto for Cello and Bass

I. Allegro

II. Andante Molto

III. Allegro

Gioacchino Rossini
(1792-1868)

Aria et Rondo

Alfred Desenclos
(1912-1971)

INTERMISSION

Tonas des Profundas (Sigurillas)

Sidney King
(b. 1959)

Sonata No. 2

I. Con Fuoco

II. Andante Cantabile

III. Allegro Energico

IV. Allegro Apassionato

Adolf Mišek
(1875-1955)

PROGRAM NOTES

Duetto for Cello and Bass

Gioacchino Rossini

Gioacchino Rossini's *Duetto for Cello and Bass* is a piece that was commissioned in 1824 for Sir David Salomons (A wealthy patron of the arts) and Domenico Dragonetti (A famous and prominent bassist.) This is a very fun and flashy piece that equally shows off the cello and the double bass. Written in three movements, the first features the opportunity to perform self composed cadenzas. The second movement features a beautiful melody that still retains the lighthearted feel of piece. The third movement is very energetic, featuring fast sections in which the cello and bass play in unison and special ricochet bow techniques in the double bass.

Aria et Rondo

Alfred Desenclos

Aria et Rondo is a beautiful and satisfying piece. Written by Alfred Desenclos, this piece was published in 1952. The Aria features progressive harmonies, and a low sonorous melody that rises higher and higher through the full range of the double bass. Eventually, it falls back down to the bottom of the range of the bass in a powerful moment. The Rondo is a fast piece that is highly influenced by jazz. The rhythms are very reminiscent of swing. Throughout the Rondo melodies from the Aria return and are rhythmically embellished. After a cadenza in the double bass, the piece picks up the main melody of the Rondo again finishing in a very lighthearted and enjoyable way.

Tonas des Profundas (Sigurillas)

Sidney King

Sidney King's *Tonas des Profundas (Sigurillas)* is a piece that was written for and performed by *Flamenco Al Sur*, a prominent American flamenco ensemble. This piece features flamenco rhythms and tonality. The sigurillas is a flamenco form that centers around a 12 beat rhythmic pattern known as the compás. The double bass is accompanied by a traditional flamenco instrument called the cajone. Syncopated rhythms, improvisation, and special techniques such as double stops make this a very unique and exciting piece.

Sonata No. 2

Adolf Mišek

Adolf Mišek was the principal bass of the National Theater of Prague and this piece reflects the influence the romantic era had on his personal compositions. This piece is rich in passion and chromaticism. Consisting of four movements, this piece has many beautiful and menacing moments. The opening of the first movement is extremely energetic, but it eventually moves into a calm beautiful secondary melody. As the recapitulation occurs, the piece is once again thrown into an emotional and technical frenzy. The second movement contrasts with the first in that it has a slower pace and a lyric melody. The third movement, *Furiant*, is an aggressive Czech dance with hemiolas. The movement follows an ABA form, where the B section is a beautiful lilting melody. The fourth movement, *Allegro Apassionato*, is the culmination of emotion in the whole piece, and is full of vigor. The piece ultimately concludes with a brisk stretto that is similar to the first movement, but is altogether more exhilarating.

SOM
2013
076

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University
Student Composers

Wednesday Evening
April 10, 2013
8:00 p.m.
Comstock Concert Hall

PROGRAM

If Death Is Kind (2012)

1. Ebb Tide

2. Joy

3. Immortal

Bryce Fuhrman
(b. 1990)

Autumn Allee, *soprano*

Brandon Coleman, *electric guitar* Michael Montgomery, *electric bass*
Natalie Rahn, *piano* Kyle McCoy, *drums*

Mayanmar Needs a Furcut (2013)

I.

II.

Patrick D. Hume
(b. 1982)

Tim Blunk, *guitar*

Sax in the City (2012)

Jessica Kingery
(b. 1994)

Jake Daniels, *soprano saxophone* Lawrence McCrobie, *alto saxophone*
Nolan Aud, *tenor saxophone* Brian Herald, *baritone saxophone*

Quatuor à Cordes en Rondeau (2012)

Dan Box
(b. 1978)

The Highland Chamber Players

Jane Halliday & Leila Trindade, *violins*
Lisa Weaver, *viola* Wayne Krigger, *cello*

This is the Garden (2013)

Anna E. Garman
(b. 1990)

Autumn Allee, *soprano*

Hong-Da Chin, *flute* Erin Elliott, *English horn*
Michael Garman, *clarinet* Travis Royce, *bassoon*
Spencer Zembrodt, *percussion*
Quinn Dizon, *conductor*

Sonata in One Movement for Solo Piano (2010)

Quinn Dizon
(b. 1989)

William Buchsbaum, *piano*

Epitaph for a Darling Lady (2013)

Yvonne Freckmann
(b. 1988)

Peanuts or Pretzels? (2013)

Autumn Allee, *soprano*
Yvonne Freckmann, *piano*

"Oh." (2012)

Zazzstyle
Oxy

Nicholas Volpert
(b. 1992)

Phillip Morgan, *baritone*
Krista Wallace-Boaz, *piano*

Minimal Thoughts (2013)

Brian Herald
(b. 1994)

Natalie Rahn, *piano*

The Last Breath (2012)

Rene Orth
(b. 1985)

Kaelah McMonigle, *flute* Alex Ravitz, *clarinet*
Julianne King, *violin* Ryan Snapp, *cello*
Rene Orth, *piano* Jeremy McMonigle, *percussion*
Matthew Williams, *conductor*

PROGRAM NOTES

(written by the composers)

If Death Is Kind - Bryce Fuhrman

If Death Is Kind is a setting of three poems of Sara Teasdale: "Ebb Tide," "Joy," and "Immortal." The three poems deal with death and various related emotions such as despair, frustration, and acceptance.

The music takes influence from two sources: the concert tradition and a jazz-rock fusion tradition. The instrumentation calls to mind a jazz combo, and indeed, much of the musical ideas are written idiomatically for such an ensemble. The singer is asked to perform using a tone perhaps similar to a jazz singer. However, the piece's organization of material and structure is intended to move the music into an area not totally dominated by jazz-rock. The overall experience, then, is a synthesis of these two musical areas, both of which were strong components in my musical upbringing.

I. Ebb Tide (published 1917)

When the long day goes by,
And I do not see your face,
The old wild restless sorrow
Steals from its hiding place.

My day is barren and broken,
Bereft of light and song,
A sea beach bleak and windy
That moans the whole day long.

To the empty beach at ebb tide,
Bare with its rocks and scars,
Come back like the sea with singing,
And light of a million stars.

II. Joy (published 1917)

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

III. Immortal (published 1922)
So soon my body will have gone
Beyond the sound and sight of men,
And tho' it wakes and suffers now,
Its sleep will be unbroken then;

But oh, my frail immortal soul
That will not sleep forevermore,
A leaf borne onward by the blast,
A wave that never finds the shore.

- *Texts by Sara Teasdale*

Mayanmar Needs a Furcut - Patrick D. Hume

Mayanmar Needs a Furcut is a work for solo guitar inspired by Toru Takemitsu's *Folios*. The idea of time as a dynamic element of music is explored in *Mayanmar Needs a Furcut* with the compositional use of various triplets, tempo changes, and no time signature. Another feature of the work explores elements idiomatic to the guitar, such as harmonics and other various techniques. Written in the moments in between teaching guitar lessons, the music is of a wandering and improvisational nature, the sort of ideas that flow through the fingers when the mind is somewhere else. In this concert, only the 1st and 2nd movement will be performed.

Sax in the City - Jessica Kingery

Sax in the City is a lively, feel-good piece running at approx. 3 min., written for a saxophone quartet.

Imagine an early morning in the big city. A man wakes up, yawns, stretches... then he's up and off to work he goes! He's in a particularly good mood this morning, and even while he runs into things like horrendous crowds and loud, congested traffic, he's determined to get to work on time and not let the common annoyances take the spring out of his step!

Quatuor à Cordes en Rondeau - Dan Box

Quatuor à Cordes en Rondeau (String Quartet in Rondo) was completed in the Fall of 2012. Having been inspired by recent study of the rondo form, Box decided to put it to use within the context of a string quartet. The piece roughly follows the rondo form in the sense that the use of repeated material is well-apparent.

The piece consists of all original material with the exception of two chorale sections. Both of the borrowed sections are from a setting of the "Sanctus" text Box composed. The chorale section is based upon a baroque-inspired melody derived from a variation on a chord progression often used by Mendelssohn. Additionally, the piece makes fairly extensive use of canonically induced counterpoint.

This is the Garden - Anna E. Garman

In what I would consider my first real venture writing for voice, *This is the Garden* aims to fully explore the colors presented in E.E. Cummings text. I make use of the full range of the winds and use shifting textures, complemented by the percussion, to achieve the same shifting mood of the poem in the music.

This is the Garden

This is the garden: colours come and go.
frail azures fluttering from night's outer wing
strong silent greens silently lingering,
absolute lights like baths of golden snow.

This is the garden: pursed lips do blow
upon cool flutes within wide glooms, and sing
(of harps celestial to the quivering string)
invisible faces hauntingly and slow.

This is the garden. Time shall surely reap
and on Death's blade lie many a flower curled,
in other lands where other songs be sung;
yet stand they here enraptured, as among
the slow deep trees perpetual of sleep
some silver-fingered fountain steals the world.

- E.E. Cummings

Sonata in One Movement for Solo Piano - Quinn Dizon

Sonata in One Movement of Solo Piano is the composer's first exploration into the sonata form. The composition attempts to find the elements that truly make up the structure of a sonata, without having to strictly adhere to traditional conventions of tonality and melody. *Sonata in One Movement for Solo Piano* was written in 2010, and revised in 2012.

Epitaph for a Darling Lady - Yvonne Freckmann

Epitaph for a Darling Lady

All her hours were yellow sands,
Blown in foolish whorls and tassels;
Slipping warmly through her hands;
Patted into little castles.

Shiny day on shiny day
Tumble in a rainbow clutter,
As she flipped them all away,
Sent them spinning down the gutter.

Leave for her a red young rose,
Go your way, and save your pity;
She is happy, for she knows
That her dust is very pretty.

- Dorothy Parker (1893-1967)

The Composer wishes to thank the National Association for the Advancement of Colored People for authorizing the use of Dorothy Parker's work.

Peanuts or Pretzels? - Yvonne Freckmann

Peanuts or Pretzels?

Welcome aboard Flight 9919 to Tuscon.
Our New York-based flight crew welcomes you.
Federal regulations prohibit tampering with flight attendants.
Peanuts?

If we do a water landing try the backstroke.
Use care when storing small children in the overhead bins
as they may

shift during flight.

Pretzels?

Welcome aboard Flight 9919 to Tuscon.
Emergency Exits.
You may want to use them *now*.

- Yvonne Freckmann

"Oh." - Nicholas Volpert

"Oh." is an especially personal piece written without text for solo baritone and piano. The two movements were inspired by two features of a singing day. "Zazzstyle" is a musical depiction of me, and "Oxy" is a semblance of oxycodone. "Oh."

Minimal Thoughts - Brian Herald

Minimal Thoughts is a piece using simple rhythms and chordal structure to create an interesting piece of music. Written in a minimalist style, the piece is intriguing to the listener because of its simplicity. This was actually an experimental piece of music that came out to be a very nice and enjoyable piece of music in the end. Minimalism in music came about as a way to get away from the complex and sometimes unlistenable compositions of the twentieth century. It was made famous by such composers as Steve Reich and Philip Glass.

The Last Breath - Rene Orth

The Last Breath is my musical interpretation of a small bit of Sun Tzu's writings in *The Art of War*. At the time, I was reading through the work in search of text for a different piece, but I happened to stumble across two sentences of advice that I found to be both challenging and inspiring. They serve as the basis of the piece:

"Be extremely subtle, even to the point of formlessness.
Be extremely mysterious, even to the point of soundlessness. . .
. . . Thereby you can be the director of the opponent's fate."

- Sun Tzu, *The Art of War*

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2013
129

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, April 11, 2013
3:00 p.m.
Bird Recital Hall

CONVOCATION

Variations on a Theme of Handel, Op. 107

Mauro Giuliani
(1781-1829)

Justin Sierkowski, *guitar*
(student of Stephen Mattingly)

Prelude No. 4

Heitor Villa-Lobos
(1887-1959)

Jordan Bennett, *guitar*
(student of Stephen Mattingly)

Improvisation et Carpece

Eugene Bozza
(1905-1991)

Nathaniel Cucilovic, *saxophone*
(student of Adam McCord)

3 Leider ohne Worte (songs without words) F. Mendelssohn-Bartholdy
I. Allegro molto (1809-1847)

II. Adagio

III. Presto, Spinning Song

Katie Teremi, *clarinet*
(student of Dallas Tidwell)

Emily Danielson & Bruno Berdard, *clarinets*
Heather Shelton, *bass clarinet*

SOM
2013
130

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 11, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

University Symphony Orchestra String Ensembles (students of Kimcherie Lloyd)

Brandenburg Concerto No. 3 in G Major, BWV 1048
I. Allegro

J.S. Bach
(1685-1750)

Aaron May, *conductor*

Suite for String Orchestra
I. Sarabanda
II. Giga
III. Badinerie

Arcangelo Corelli
(1653-1713)

David Elliot, *conductor*

St. Paul's Suite for String Orchestra
I. Jig
III. Intermezzo
IV. Finale (The Dargason)

Gustav Holst
(1874-1934)

Nicholas Calcamuggio, *conductor*

Suite in a minor
IV. Rejouissance

G.P. Telemann
(1681-1767)

Lauren Morris, *flute*
(student of Don Gottlieb)
Debbie Dierks, *piano*

Sonata
Movement One

Bernhard Heiden
(1910-2000)

Lawrence McCrobie, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Andante, Op. 25 for Two Flutes and Piano

Franz Doppler
(1821-1883)

Priskali Achumi, *piano*
(student of Dror Biran)
Ben Gutman & Michelle Schapmire, *flutes*

SOM
2013
080

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University
New Music Ensemble

Frederick Speck, *Director*

Thursday Evening
April 11, 2013
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Petrouskates (1980)

Joan Tower
(b. 1938)

Kaelah McMonigle, *flute* Julianne King, *violin*
Alex Ravitz, *clarinet* Ryan Snapp, *cello*
Rene Orth, *piano*
Matthew Williams, *conductor*

Serenade for Guitar and Percussion (1978)

Lou Harrison
(1917-2003)

Parker Scinta, *guitar*
Jim Weixler, *percussion*

"Salt Peanuts" from Blue Third Pieces (1996)

Libby Larsen
(b. 1950)

Michelle Gilfert, *clarinet*
Christopher Roseland, *guitar*

Southern Comforts (2008)

Joel Puckett

I. Faulkner (attacca)

(b. 1977)

II. Ritual: Football and the Lord

III. Lamentation

IV. Mint Julep

J. Patrick Rafferty, *violin*

Flutes

Sarah Kurtz

Sam Williams

Oboes

Teil Buck

Lindsay Foster

Clarinets

Samantha Holman

Dylan Lloyd

Bassoons

Jackie Royce

Lauren Roerig

Horn

Tyler Taylor

Trumpet

Don Woods

Bass Trombone

Joe Murrell

Piano

Joe Kohake

Double Bass

Sydney Simpson

Percussion

Travis Nestor

Mandi Roberts

SOM
2013
083

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University Early Music Ensemble

Jack Ashworth, *director*

Kaylyn Kinder, *assistant*

Friday Evening

April 12, 2013

8:15 p.m.

Comstock Concert Hall

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PROGRAM

Polorum regina

14th c. Spanish anon
from the *Llibre vermell*

ensemble

Kyrie from *Messe de Nostre Dame*
with chant Kyrie Cunctipotens genitor

Guillaume de Machaut
(ca. 1300-1377)

chorus

In arboris/Tuba sacre fidei/Virgo sum

Philippe de Vitry
(1291-1361)

Kaylyn Kinder with recorder & viol

Ma fin est mon commencement

Machaut

recorders

Uitime Estampie

13th c. anon, from Paris,
BN fonds français 844

recorders, krummhorn, viola da gamba, organetto

Tres dous compains

14th c. anon
from Ivrea, Biblioteca capitolare

recorders

Guard' una volta (*ballata*)

Francesco Landini
(c. 1325-1397)

Joe Sohler & recorders

Saltarello

14th c. anon., from London,
BL Add MS 29987

recorders, krummhorn, harp, viola da gamba

Agnus Dei from *Messe de Nostre Dame*

Machaut

chorus

Polorum regina (reprise)

ensemble

INTERMISSION

Quam pulchra es

John Dunstable
(ca. 1390-1453)

Kaylyn Kinder,
Joe Sohler & Jon Wysong

Ave regina caelorum

Guillaume Du Fay
(1397-1474)

chorus

Se la face ay pale

Du Fay

chanson
Madison Whelan, Alex Bryant
& viola da gamba

Kyrie eleison from *Missa Se la face ay pale*

Du Fay

chorus & sackbutt

La dolce vista

Du Fay

Alex Bryant, Jon Wysong
& recorders

Gloria ad modum tubae

Du Fay

singers & sackbutts

Agnus Dei from *Missa Se la face ay pale*

Du Fay

chorus and sackbut
soloists in Agnus ii: Alex Bryant, Joe Sohler & Jon Wysong

Sanctus from *Missa j. b. u. o. t. r.*

Joe Sohler
(b. 1985)

ensemble

PROGRAM NOTES

Tonight's program features both secular and sacred music from the fourteenth and fifteenth centuries. Our first half juxtaposes the fourteenth century styles of the French *Ars Nova* with that of the Italian Trecento. After warming up with "**Polorum regina**," an anonymous Spanish pilgrim's song from the *Llibre Vermell de Montserrat* manuscript collection of the fourteenth century, we proceed to the Kyrie movement from **Guillaume de Machaut's** iconic **Messe de Nostre Dame**, the first known through-composed setting of the Ordinary, dating from around 1364. Machaut (c.1300–1377) was a French composer and poet of the *Ars Nova* period and was a canon at Reims Cathedral, which was the ecclesiastical center of France during the fourteenth century and the location of royal coronations. Both the Kyrie and the Agnus Dei movements performed this evening are isorhythmic, meaning the foundational lines of the tenor and the contratenor repeat rhythmic patterns throughout the movement. The tenor line of the Kyrie is taken from the chant *Kyrie Cunctipotens Genitor*, which is sung alternatim between the various polyphonic sections. Machaut's "**Ma fin est mon commencement**" or "My End is My Beginning," is a rondeau and a palindrome. A rondeau was one of the three *forms fixes* or fixed forms of fourteenth-century French song. These forms contained refrains and were derived from popular dance forms; other *form fixes* were the ballade and the virelai.

Another fourteenth-century composer of secular music was French composer **Philippe de Vitry** (1291-1361). He is credited with inventing this "new art" called the *Ars Nova*, a term now associated with the revolutionary French musical style of the fourteenth century. This new style was characterized by innovations in rhythm, particularly the use of isorhythm and the division of long notes into smaller note values, along with the division of meter into duple meter rather than the traditional triple. With these new techniques a whole new world of rhythmic variety was now possible. Tonight's program features a motet by de Vitry from around 1320 entitled "**In arboris/Tuba sacre fidei/Virgo sum**." There are three titles because there are three separate lines of text, all in Latin and all referring to the purity of the Virgin Mary (although tonight's performance will feature only one line of text with instruments). This piece contains several innovations of the *Ars Nova* style, including isorhythm in the tenor line and duple (compound) meter. Along with Machaut and de Vitry, we will also be performing several anonymous French pieces, including "**Uitime Estampie**" and "**Tres dous compains**" which is a *chase*, the French equivalent of the *caccia* or imitative canon.

Along with an anonymous Italian *saltarello*, our program will also feature music of the Italian Trecento composer **Francesco Landini** (ca.1325–1397). Interestingly, Landini was blinded by smallpox at a young age but still managed to be one of the most influential composers of the 1300s. Tonight's

program features one secular *ballata* by Landini, "**Guard' una volta**" (the Italian *ballata* was similar in form to the French *virelai*). Landini is perhaps best known for the cadence that carries his name, where the tenor voice descends by a step and the upper voice decorates the cadence by first descending one step and then leaping up by a third.

The second half of our program features music from the early Renaissance, specifically music by **John Dunstable** (ca.1390–1453) and **Guillaume Dufay** (ca.1397–1474). John Dunstable was an English composer and his musical style (and the style of his English contemporaries) was retroactively referred to as the *contenance angloise*, or the English way of composing. This style is characterized by the persistent use of consonant, vertical sonorities (often in parallel motion) that resulted in the prominence of third and sixth intervals, giving the music a much sweeter sound than the open fifths and octaves prevalent in previous works of Landini and others. Dunstable's "**Qualm pulchra es**" is a perfect example of this English style. This piece is also evidence of other changing musical factors, including an added awareness to the flow of the text, which in "**Qualm pulchra es**" results in a more homophonic style. The tenor also plays a less foundational role here, which results in all three voices being more or less equal in importance, a characteristic which will pass down to the later generations of polyphonic composers.

During the Hundred Year's War from 1337 onward, English nobles brought music into France and this *contenance angloise* was passed on to French composers like Guillaume Dufay. French poet Martin Le Franc was the first to refer to it and to compare the music of Dufay and his contemporaries with the English style of Dunstable and others. Tonight's program heavily features Dufay and his emulation of this English sound, particularly with his Marian antiphon "**Ave regina coelorum**" which makes frequent use of fauxbourdon (parallel first inversion triads prevalent in the English style). Also by Dufay are "**La dolce vista**" and "**Gloria ad modum tubae**," which is a setting of the Gloria from the Ordinary of the mass, written for two lines of women's voices in canon and two sackbuts, the ancestors of our modern trombones. Of particular importance is Dufay's *Missa Se la face ay palé*, which uses a line from his popular chanson "**Se la face ay pale**" as the cantus firmus for the tenor, uniting all of the movements of his mass together. This is the first known usage of a secular song as the cantus firmus to a sacred mass. We will conclude tonight with the Sanctus movement from another cantus firmus mass by our own Joe Sohler.

- Program Notes by Kaylyn Kinder

PERSONNEL

SINGERS

Michael ben-Avraham
Alex Bryant
Brittany Glass
Karen Griffin
John Flannigan
Bryce Fuhrman
Kim Hajdalenko
Mary Hamilton
Michael Kagan
Kaylyn Kinder
Emily McCarthy
Chloe Meinshausen
Lucy Simpson
Joe Sohler
Madison Whelan
Jon Wysong
Sam Zaccone

INSTRUMENTALISTS

Jack Ashworth: recorder & viola da gamba
Lindsey Becker: viola da gamba
Alex Bryant: mezzo-soprano soloist
Mary Hamilton: recorder
Tim Hutchens: sackbutt
Kaylyn Kinder: mezzo-soprano soloist
Joe Sohler: tenor soloist, harp, organetto & recorder
Sebastian Van Horn: sackbutt
Joseph Wermuth: recorder & krummhorn
Madison Whelan: soprano soloist
Jon Wysong: tenor soloist & recorder

SOM
2013
081

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Aaron May, *double bass*

Student of Sidney King

with

Adrienne Fontenot, *piano*

Larissa Guy, *Flamenco dancer*

Katherine Newman, *harp*

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Friday Afternoon

April 12, 2013

5:00 p.m.

Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
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PROGRAM

Sonata No. 2, BWV 1028 for Viola da Gamba and Keyboard in D Major	Johann Sebastian Bach (1685-1750)
Adagio	
Allegro	
Andante	
Allegro	

La Guerre et la Paix (<i>War and Peace</i>)	Francois Rabbath (b. 1931)
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PAUSE

Islands: Concerto for Double Bass and String Orchestra	Peter Askim (b. 1971)
Kauai: Na Pali Cliffs	
Oahu: Surf	
Maui: Haleakala Sunrise	
Hawaii: Lava Fields	

Tangos del los Angeles Ramajes Otonos	Sidney King (b. 1959)
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PROGRAM NOTES

Sonata No. 2, BWV 1028

Johann Sebastian Bach

for Viola da Gamba and Keyboard in D Major

Bach composed three sonatas for the viola da gamba. The date of composition for the sonatas is debated among scholars. Some suggest that Bach may have composed the works during his time in Cothen between 1717 and 1723. Others believe they may have been written during his tenure in Leipzig after 1723. Despite their dubious origins, the three sonatas for viola da gamba have become popular pieces in the repertoire of many instruments. The second sonata in D major follows the sonata da chiesa form utilized by Bach in his first gamba sonata. These baroque period sonata da chiesa compositions adhere to a pattern of slow, fast, slow, fast movements. The *Adagio* begins the sonata with a free moving air that is highly ornamented. The *Allegro* arrives with a joyful declaration leading to the expressive *Andante* movement. Bach concludes the sonata with a brisk allegro built upon an incessant pulse in a triple meter.

La Guerre et la Paix (*War and Peace*)

Francois Rabbath

Francois Rabbath is perhaps one of the most notable bassists living today. The Syrian born composer and longtime resident of France has made a profound impact as a double bass pedagogue and virtuosic performer. Rabbath was inspired to write *War and Peace* on the occasion of Pablo Picasso's 90th birthday in 1971. The work is a response to Picasso's surrealist painting titled *Guernica*. The painting depicts the bombing of the Basque country village Guernica that occurred in 1937 during the Spanish civil war. Rabbath presents the composition in two contrasting sections. The opening begins with a gruesome brutality that twists into a maniacal march eventually giving way to a reflective but ultimately triumphant peace section.

Islands: Concerto for Double Bass and String Orchestra

Peter Askim

Peter Askim is a bass player, composer and music educator who has served as member of the Honolulu Symphony. His concerto, *Islands*, is based upon the four major islands of the Hawaiian chain. The movements of the piece are intended to evoke characters and locations of the Islands. Askim describes the first movement as:

an "aerial" view of the approach to Kauai's rocky coastline: from

high, static, cloud-like harmonies, the silhouette of a jagged melody appears. Evoking the Island's cliffs and mountains, the motive permeates the movement, leaping jaggedly up and down, propelled constantly forward by an insistent syncopated rhythm.

The second movement moves to Oahu, as its shimmering waters are represented with a delicate and repetitive sequence of harmonic arpeggios. Sunrise at Maui's Haleakala crater is the setting for the third movement. Aksim provides the bass with an expressive lyrical line as it climbs to the highest registers of the instrument. The final movement begins with an aleatoric section where the performers are allowed to improve the execution of a series of motivic cells. Askim's intention is to instill a sense of uneasy motion as the lava of the "big island" of Hawaii churns toward the surface. His concept of the movement evokes a strong image of the earth in a primal and cyclical act of destruction and creation:

bubbling to the surface with ever-increasing agitation. The hissing and crackling of lava rising from the depths is summoned forth by the lugubrious, unpredictable, and sometimes violent textures within the orchestra. The soloist plays searing, molten lines against a backdrop of gnarled snaps, growls and orchestral outbursts. The work finally erupts in an energetic, rhythmically vibrant evocation of the work's beginning, much as molten lava cools to form the jagged outline of a new Hawaiian island.

Tangos del los Angeles

Sidney King

It is always a great privilege for a performer to have the opportunity to work with the composer as they prepare a piece for performance. Professor Sidney King proved no exception and was very generous in sharing his love of the art of Flamenco. Mr. King has enjoyed writing and performing in the rich flamenco tradition of Spain's southwestern gypsy culture for a number of years. *Tangos de Los Angeles* was written in the spring of 2012 for Katherine Newman, harpist for the Huntsville symphony. The *Tangos* follows traditional flamenco dance form and is set in a four meter rich with syncopation. One of the most solemn and expressive dances of the tradition, the Solea is based on a pattern of twelve beats and utilizes the highly idiomatic Phrygian scale. The Solea closes in a climactic fashion with an accelerando to a rousing Buleria dance based on the same rhythmic pattern of twelve beats embedded in the Solea but now presented much faster. The performance of Professor King's flamenco dances is especially meaningful, as it has provided me the unique chance to collaborate with my sister who is a flamenco dancer and Ms. Newman, the harpist for whom the piece was written.

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082

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jim Weixler, *percussion*

Student of Greg Byrne

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Friday Evening
April 12, 2013
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

From My Little Island (1988)

I. Theme

Robert Aldridge

(b. 1954)

Dusting the Connecting Link (1995)

David Hollinden

(b. 1958)

Lonely City Suite (2006)

I. Another Day in the Back Bay

II. Things Fall Apart

III. Last One Out

Jason Baker

(b. 1970)

For Dean Primmer (2008)

Derek Tywoniuk

(b. 1975)

Studie I (1990)

Michael Bump

(b. 1952)

PROGRAM NOTES

From My Little Island (1988)

Robert Aldridge

From My Little Island by Robert Aldridge was written for, premiered by and recorded by marimba specialist Nancy Zeltsman. Originally written in the late 1980s, this is the revised version from 2002 (with "minor improvements" worked out with Zeltsman's input).

The "Island" is the marimba: described by Zeltsman as "complete and self-sustaining." Aldridge describes his work as "a theme and variations in the form of seven studies in perpetual motion." The texture of the work is characterized by fast notes and rhythmic patterns, but with a melody running throughout.

- Robert Aldridge

The *Theme* provides an introduction to Aldridge's compositional use of theme and variations. A simple motive is introduced amongst an ever changing meter and harmonic texture. The listener should approach this piece as an example of minimalism and pointillist style. Within each measure or phrase, there is an intense and, at times, overwhelming amount of intricate permutations of hand-to-hand sound.

Dusting the Connecting Link (1995)

David Hollinden

The inspiration for *Dusting the Connecting Link* came from the following excerpts from "The Power of Silence" by Carlos Casteneda:

I had entered into a wondrous state of awareness! I had such clarity of mind that I was able to comprehend and assimilate everything Don Juan was saying. He said that in the universe there is an unmeasurable, indescribable force which sorcerers call intent, and that absolutely everything that exists in the entire cosmos is attached to intent by a connecting link. Sorcerers, or warriors, as he called them, were concerned with discussing, understanding, and employing that link. They were especially concerned with cleaning it of the numbing effects brought about by the ordinary concerns of their everyday lives.

Don Juan seemed to recognize my state of mind. He suggested that I relax and listen. He told me his next story was about the process of bringing an apprentice into the realm of the spirit, a process

sorcerers called the trickery of the spirit, or dusting the connecting link to intent.

Dusting the Connecting Link is a hybrid mixture of notated music and graphic notation allowing for performer choice. Short rhythmic fragments are spatially arranged in a large graphic shape. This shape contains three pathways, each being distinct in terms of it's instrumentation, and the player chooses his or her own route through the shape. There are specific instructions about how to do this, but the overall result is a piece whose form and duration are chosen by the performer.

- David Hollinden

Lonely City Suite (2006)

Jason Baker

Written in three movements, *Lonely City Suite* is an outstanding new solo for concert snare drum. It requires a virtuosic approach to the instrument and demands a high level of technical proficiency towards extreme dynamics and touch.

The first movement, *Another Day in the Back Bay*, combines techniques found in many orchestral snare drum etudes and "groove-like" micro-temporal structures. The second movement, *Things Fall Apart*, is intended to be a mixed-meter funeral march. The third movement, *Last One Out*, is in short rondo form (A-B-A-C-A) with the content of the "B" and "C" sections consisting of expanding rhythmic cells.

- Jason Baker

For Dean Primmer (2008)

Derek Tywoniuk

For Dean Primmer is written in memory of my uncle Dean, who was an incredibly kind and touching man. Although this piece is obviously very personal for me as a composer, the performer should play the piece in whatever manner the piece speaks to him or her.

- Derek Tywoniuk

For Dean Primmer is a piece that should be approached with agility and a delicate nature. The piece offers contrast from the hushed rumble of the soft, rolled introduction to the bumptious, earthy 'bass groove' theme, to the discursive and melismatic episodes in between. The piece offers material to showcase a player's maturity and reverence for natural phrasing and statements of thematic material.

Studie I (1990)

Michael Bump

Studie I is a conversation between the timpani's role as a percussive and melodic being. As the composition progresses, the timpani evolves from a punctuation in sheer decibel force to an agile vehicle for cantabile passages and arpeggios. The piece presents obstacles for the performer in regards to sticking, rhythmic accuracy, and quick pitch changes between drums

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UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Marina Konishi Comfort, *violin*

Student of Brittany MacWilliams

with

Adrienne Fontenot, *piano*

Student Recital

Saturday Afternoon

April 13, 2013

4:00 p.m.

Bird Recital Hall

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PROGRAM

Violin & Piano Sonata No. 7 in C minor, Op. 30, No. 2 Ludwig van Beethoven

I. Allegro con brio (1770-1827)

II. Adagio cantabile

III. Scherzo and Trio

IV. Finale

Third Delphic Hymn for solo violin

Jeremy Beck

(b. 1960)

PAUSE

Violin and Piano Sonata in A Major

César Franck

I. Allegretto ben moderato

(1822-1890)

II. Allegro

III. Recitativo – Fantasia

IV. Allegretto poco mosso

PROGRAM NOTES

Violin and Piano Sonata No. 7 in C Minor

Ludwig van Beethoven

The C minor sonata was written in 1802 in Vienna, along with two other sonatas in A Major and G Major. By then, Beethoven knew that he was steadily going deaf. This sonata was written during one of Beethoven's production peaks. Indeed, this part of his life was very fruitful: he was getting paid steadily and he had gained enough fame by this time that publishers were fighting over who could publish his works. He used the C minor key many times, being attached to the mood that it gives off. Beethoven also experimented a lot during this period and you will be able to hear in this sonata how he suddenly changes dynamics from forte to piano and vice versa. This sonata was dedicated to Alexander I, Tsar of Russia.

The first movement begins with a mysterious theme in the piano, unfinished and is passed onto the violin which concludes it. It is written in sonata form (ABA'). The movement goes to extreme mood swings: you will notice this in the rapid changes in dynamics and the changes in the different themes Beethoven uses. The *Adagio cantabile* is a beautiful slow movement. You will hear the phrases moving in a wave-like shape, creating climaxes. The *Scherzo* ("joke"), as its Italian name implies is a lighter movement written in a ternary form (ABA). The jokes are seen in its playful mood, sudden sforzandos in unexpected places. This movement is contrasting from the serious first and second movements and leads into the last movement. The *Finale* starts out seeming very serious, but in reality, it keeps many of the playful characteristics seen in the *Scherzo*. The *presto* marking in the last section of the movement announces the dramatic "grand finale" that is expected in a final movement of a sonata.

Third Delphic Hymn for solo violin

Jeremy Beck

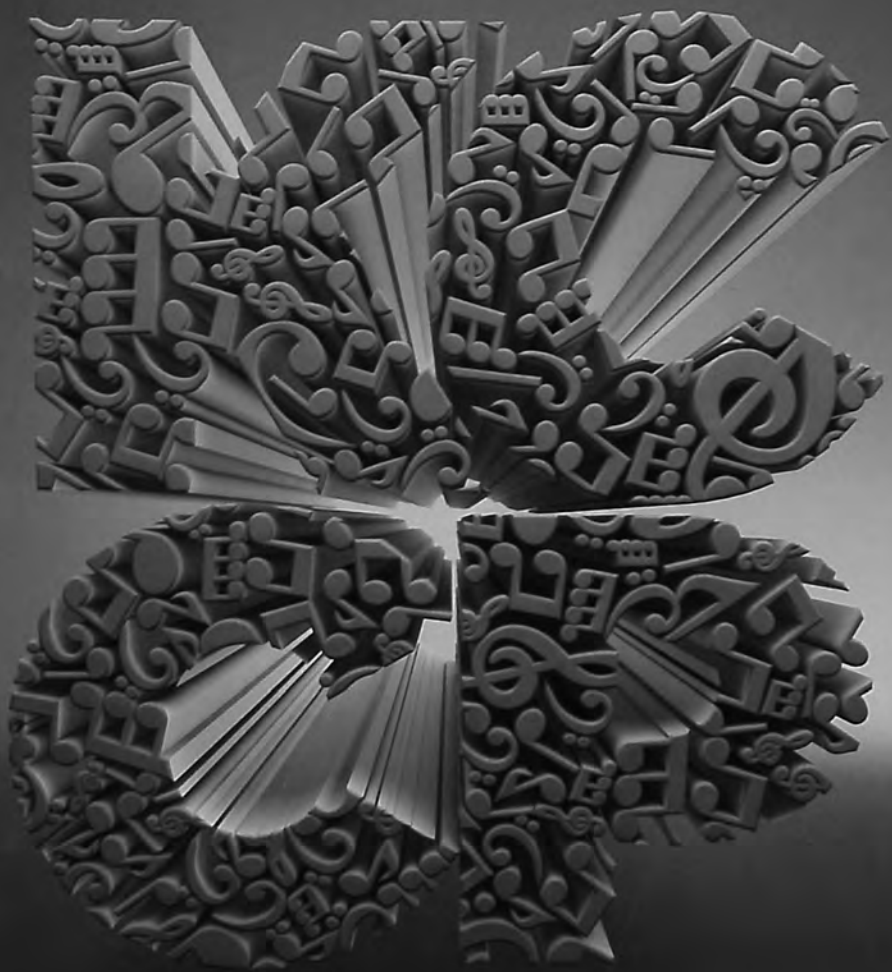
Jeremy Beck is a contemporary composer who is from outside of Cleveland, IN and currently resides in Louisville, KY. The *Third Delphic Hymn* is one of his first compositions as a college student and was originally written for viola in 1980. In 1996, he arranged it for solo cello before writing the solo violin version in 2003.

This piece, written in 5/8, was inspired by early Greek music and the Two Delphic Hymns written for Apollo, which were monophonic works. One of the characteristics of this piece is that you will notice many half-step patterns. It was premiered at Mannes College where he studied music on the viola and his violin arrangement appears on his CD *IonSound Project*.

Franck was an accomplished Belgian organist and composer who studied at the Paris Conservatory. Though he wrote many sacred choral works, his most remembered works are of a symphonic, chamber or keyboard genre.

The *Violin Sonata* is a late work of his (1886) and was dedicated to his friend Eugene Ysaye. This piece shows many of Franck's compositional influences including his friend Franz Liszt in the virtuosic piano part and even Richard Wagner in the reoccurring thematic materials in the different movements. In this work, the organ-like piano part displays his great talent in counterpoint with its complex polyphonic texture. Franck shows great care in the choice of his melodies, creating simple, beautiful, flowing lines. This work, as most others, is highly chromatic and has a great diversity of range, going from a low register to an extremely high one. The interplay between the violin and the piano is very intricate, uniting these two instruments to create a united work.

The *Allegretto ben moderato* begins dreamily but soon shows much drama with the high-ranged violin melody. The second movement is usually a slow movement in the "classical" sonata structure. However, Franck here replaced it with an *Allegro* movement. It is dramatically contrasting with the previous movement, because of its speed but also because it starts on the lowest string on the violin which brings an aggressive intensity to this work. The stormy beginning on the piano predicts a movement full of surprising melodies, colors and rhythmic motion. The *Recitativo – Fantasia* seems to be a wink at Franck's improvisatory talents. This movement allows the violinist great freedom to play with what the composer has given them. It almost seems as though the listener is not meant to know where the music is going. Thematic material from first movement slightly modified is used and material from the last movement is already being introduced. The joyful and peaceful *Allegretto poco mosso* is a simple theme resembling the first movement's in character. The canonic interplay between the piano and the violin shows the playful nature of this movement. The multiple key changes that occur create an upward-moving intensity ending with the *poco animato* at the end of the movement.



KENTUCKY CENTER



CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 Ludwig van Beethoven
Rainwaves Joan Tower

INTERMISSION

Liebeslieder Waltzes Johannes Brahms

Sunday, October 20th at 3 PM

Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs Camille Saint-Saens

Trio for Oboe, Clarinet & Viola Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure

Sunday, April 13th at 5:30 PM
Audubon Room
Locust Grove

PROGRAM

Caprice on Danish & Russian Airs Camille Saint-Saens
(1835 – 1921)

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Joanna Goldstein, *piano*

Suite for Oboe, Clarinet, and Viola Randall Thompson
(1899 – 1984)

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Meghan Casper, *viola*

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure
(1845 – 1924)

- I. Allegro molto Moderato
- II. Scherzo (Allegro vivo)
- III. Adagio
- IV. Allegro molto

Peter McHugh, *violin* Meghan Casper, *viola*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz (*mezzo soprano*) received her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentckky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant (*bassoon*) currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper (*viola*) received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey (*horn*) is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America. Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim (*horn*) is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner (*piano*) Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr (*flute*) has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije (*clarinet*) graduated from Indiana University with a Bachelor of Music Education, a Master's degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterse from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds (*violin*) Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan (baritone) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdócimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (*clarinet*) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hiroasaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell (*soprano*) has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Traviatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck (*oboe*) performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast—most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks (*tenor*) is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Così fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at universities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

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SCHOOL OF MUSIC

presents

Hannah Parker, *piano*

Student of Dror Biran

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Saturday Afternoon

April 13, 2013

4:00 p.m.

Comstock Concert Hall

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PROGRAM

Prelude in F minor
Well-Tempered Clavier, Book II, No. 12

Johann Sebastian Bach
(1685-1750)

Lecture

Prelude Op. 28, No. 6

Frederic Chopin
(1810-1849)

Lecture

La Cathedrale Engloutie, Prelude Book 1, No. 10

Claude Debussy
(1862-1918)

Veritables Preludes Flasques (3) (pour un chien)

Erik Satie
(1866-1925)

Lecture

Prelude Op. 32, No. 11

Sergei Rachmaninoff
(1873-1943)

Prelude Op. 13, No. 1

Alexander Scriabin
(1872-1915)

Lecture

Tides of Manaunaun

Henry Cowell
(1897-1965)

Prelude For Meditation

John Cage
(1912-1992)

Lecture

Prelude III

George Gershwin
(1898-1937)

PROGRAM NOTES

Prelude in F minor, WTC Book II

Johann Sebastian Bach

German composer and organist Johann Sebastian Bach defined the Baroque style through his development of counterpoint, harmonic and motivic organization, and the introduction of foreign styles into his keyboard works. Bach's keyboard works include inventions, sinfonias, preludes, fugues, fantasias, toccatas, and dance suites.

The *Well-Tempered Clavier* Books I and II consist of a prelude and fugue pair in each of the 24 major and minor keys, often referred to as "the 48". "Well-tempered" refers to the system of tuning. Before Bach's time temperaments did not allow for composition in more than a few keys. Bach's musical language was distinctive and extraordinarily varied making this collection one of the most pivotal and influential in the history of Western music. Bach's compositions influenced many master composers such as Mozart, Chopin, Schumann, and Mendelssohn. The *Prelude in F minor* consists of two voices; both are introduced independently and are then heard together. Figured elements in this prelude include arpeggiated seventh chords, sixteenth-note ornamentation, and two-note accent phrases.

Prelude Op. 28, No. 6

Frederic Chopin

Polish composer and pianist Frederic Chopin was one of the leading composers of the Romantic era. He wrote primarily for piano composing character pieces such as the mazurka, polonaise, and waltz, and also larger scale pieces such as the concerti and sonata. His music drew from the vocal *Bel Canto* style to develop piano lyricism, in addition polish folk music and the polyphonic devices of J.S. Bach were great influences. His compositional style focuses on the melodic line, adventurous harmonies, character development, and idiomatic writing for the piano.

Op. 28 is a collection of 24 preludes. Reviving the prelude form from the Baroque era, Chopin's preludes form a complete cycle of the 24 major and minor keys inspired by Bach's *Well-Tempered Clavier*. Prelude No. 6 nicknamed, "Tolling Bells" has a *Bel Canto* style melodic line in the left hand creating a doleful and pessimistic mood.

French composer Claude Debussy was one of the most prominent figures of the Impressionist movement. With a compositional style that used the whole-tone and pentatonic scales, modes, uncommon modulations, bitonality, and frequent use of harmonic and melodic sequence Debussy established a new concept of tonality.

La Cathedrale Engloutie or *The Sunken Cathedral* belongs to the first collection of preludes. Each prelude was given a title by Debussy to evoke a certain image or character. This piece provides the allusion of a sunken cathedral through open fifth and octave sonorities evoking the sound of ringing bells, and a choral style section expansive in keyboard range hinting at the magnitude of the cathedral.

Veritables Preludes Flasques

Erik Satie

Erik Satie was a Neo-classical French composer full of innovative ideas, continually looking toward the future. Nicknamed 'the precursor' by Debussy, it was not until the 20th century that his innovations would be fully realized. Anticipating total chromaticism to minimalism, Satie's direction was to constantly rethink the aesthetics of 19th century practice.

Veritables Preludes Flasques or *Genuine Flabby Preludes* is a humorous collection of piano preludes. Noted *pour un chien*, or *for a dog*, this satirical character is present before the music is even heard. The three preludes are titled, "Severe Reprimand, All Alone at Home, and Playing.

Prelude Op. 32, No.11

Sergei Rachmaninoff

Russian composer, pianist, and conductor, Sergei Rachmaninoff belongs to the era of late Russian Romanticism. His work is greatly influenced by Russian folk music and contrapuntal devices rooted in the Baroque era. His compositional style displays distinct lyrical quality, highly virtuosic pianistic technique, and expressive orchestral colors.

Op. 32 is a collection of thirteen preludes, the set complements preceding preludes Op. 3, No. 2 and Op. 23, Nos. 1-10 to complete a full collection of 24 preludes in all major and minor keys. Prelude Op. 32, No. 11 is in the key of B Major and contains a single melodic structure. With a focus on simplicity, the melody is never disturbed by florid figurations.

Prelude Op. 13, No. 1

Alexander Scriabin

Russian composer and pianist, Alexander Scriabin's compositional style originated as purely Romantic and developed into one which he believed "transcended tonality." His music journeys from traditional tonal procedures to a place that Scriabin considered "the divine."

Prelude Op. 13, No. 1 has a cantabile melodic line atop a thick chordal structure. A focus is placed on the harmonic progression with frequent tonal shifts. The melodic line provides an aural cohesiveness throughout the piece by remaining primarily unaltered despite the continual harmonic modulations.

Tides of Manaunaun

Henry Cowell

American composer, writer, publisher, and teacher, Henry Cowell was considered an Avant-garde composer who served as an advocate for radical developments in 20th century music. Cowell is best known for his tone clusters, exploration in timbral resources, and transculturalism. *Tides of Manaunaun* is based on a story of Irish mythology. In this piece a modal Irish melody line is accompanied by Cowell's innovative tone clusters.

The story told by John Varian as printed in the score:

"Manaunaun was the god of motion, and long before the creation, he sent forth tremendous tides, which swept to and fro through the universe, and rhythmically moved the particles and materials of which the gods were later to make the suns and worlds."

Prelude for Meditation

John Cage

American polyartist, John Cage produced distinguished work in theater, literature, music, and visual art. His compositional style makes use of unconventional materials and structures in an attempt to deny false authorities and restrictions placed upon the arts.

The *Prelude for Meditation* is a piece for prepared piano. To "prepare" the piano two stove bolts and two wood screws are placed between the 2nd and 3rd strings of the A and E keys. Focus is placed on the color of the sonorities A and E along with the effect of the altered instrument. The intent is to produce a succession of notes to neutralize any sense of progression and to result in an aimless, "silent," harmony.

Prelude III

George Gershwin

American pianist, conductor, and composer, George Gershwin began his career as a "song plugger" in New York's Tin Pan Alley. He incorporated jazz styles, call and response, and "blue" notes into his music. Gershwin composed for Broadway shows and by the age of 30 was one of America's most popular and widely accepted composers of concert music.

Prelude III is from a set of three short piano preludes influenced by jazz music, with call and response present in the opening theme. The piece has a brief but dramatic introduction, a chromatic and syncopated middle section, and concludes with an exciting return of the theme and a rapid flourish.

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April 14 & 15

SPRING 2013 BRASS BASH CONCERT

7:30 PM Comstock Concert Hall

L'Orfeo
Toccata

Claudio Monteverdi
(1567-1643)

Canzona Francese for Brass Quartet

Andrea Gabrieli
(1510-1586)

The Home-suckle

Antony Holborne
(1545-1602)

U of L Historic Brass Ensemble

Tim Hutchens, Joe Murrell, Brett Shuster, Sebastian VanHorn – **Sackbut**

David Jaffe, Michael Tunnell, Jon Wysong – **Cornetto/Natural Trumpet**

Jim Weixler – **Timpani**

Brett Shuster – **Renaissance Drum**

Jubilee and Gospel

Richard Shores

Here Comes That Rainy Day

arr. Bones West

Blues

arr. Morgan Powell

U of L Jazz Bones

Patrick Bolender, Ethan Evans, Sebastian VanHorn, Liz Walker – **Trombone**

James Clark, Sam Hornbuckle – **Bass Trombone**

Kendall Carter – **Piano** Matt Pulley – **Bass** Ben Hogan – **Drums**

Tico Tico

Zequinha de Abreu
(1880-1935)
arr. David Marlatt

Tiger of San Pedro

John LaBarbera
(b. 1945)
arr. John LaBarbera

U of L Trumpet Ensemble

Seth Burkhardt, Nick DeJarlais, Rachel Hibser, Erika Howard, David Jaffe, Nick Kaiser, Kristian Kemker, Clinton Linkmeyer, Sam Loomis, Joe Meibers, Clay Parler, Trevor Webb, Don Woods,

Jon Wysong, Nathan Yothers – **Trumpet**

Michael Tunnel – **Director**

Brink

Dan Kramer

Achieved is the Glorious Work

F.J. Haydn
arr. Mike Forbes

Chris Dye, Jeff Curtis, Jared Anderson – **Euphoniums**
Craig Potter – **Tuba**

Fantasy

Ralph Martino

U of L Tuba/Euphonium Ensemble
Jared Anderson, Jeff Curtis, Chris Dye – **Euphoniums**
Marie Knueven, Craig Potter, Matheus Silva, Colin Wise – **Tubas**
Clint McCanless – **Director**

Poco Adagio, from "Drei Equali"

Ludwig van Beethoven
(1770-1827)

A Nightingale Sang in Berkley Square

Eric Maschwitz/Manning Sherwin
arr. Gene Puerling
trans. Bruce Heim

Ethan Evans – **Trombone**
Jared Anderson and Jeff Curtis – **Euphoniums**
Sam Hornbuckle – **Bass Trombone**

Seven Bagatelles

Hidas Frigyes
(1928-2007)

- I. Moderato Festivo
- II. Scherzando
- III. Sostenuto Cantabile
- IV. Allegro Giocoso
- V. Lento Lugubre
- VI. Valse Moderato
- VII. Moderato Festivo

U of L Trombone Studio

Josh Barnes, Patrick Bolender, James Clark, Ethan Evans, Meredith Grimwood, Jen, Holbert,
Sam Hornbuckle, Tim Hutchens, Joe Murrell, Michael Tignor, Sebastian VanHorn, Liz Walker

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presents

Brandon Coleman, *jazz guitar*

Student of Craig Wagner

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Sunday Afternoon
April 14, 2013
4:00 p.m.
Bird Recital Hall

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PROGRAM

Isfahan

Billy Strayhorn
(1915-1967)

Part of Duke Ellington's famous *Far East Suite*, "Isfahan" is a captivating melody through a set of beautiful chords by one of my favorite composers, Billy Strayhorn. I will interpret this piece as a solo guitar arrangement with some stream-of-consciousness and counterpoint ideas inspired by guitarists as diverse as Lenny Breau and Derek Bailey.

Phobos

Brandon Coleman
(b. 1988)

I composed this tune in a fleeting moment last semester, and it came to a realization in a reading session shortly thereafter. I fell in love with how this particular set of musicians interpreted the feel and harmony of this rather simple song. The minimal structure and free rhythmic feel allows us to open up and stretch melodically on this tune.

Safe Corners

Kurt Rosenwinkel
(b. 1970)

Guitarist Kurt Rosenwinkel is one of my favorite musicians and composers, and his influence on modern jazz guitar and repertoire is vast and ever-growing. "Safe Corners" is a selection from his double-live album *The Remedy*, which is a long-form tune with a base in the blues. It calls to mind the work of Charles Mingus, with some surprising modern twists and turns.

New Blues

Brandon Coleman

"New Blues" is a short 16-bar song inspired by the work of pianist Brad Mehldau, whose approach to composition and improvisation continues to inspire me. The melody centers mostly around a C-minor blues sound, while the chords underneath deceive the ear into hearing something more complex and chromatic. The quartet has a chance to really "dig in" on this song, which is something I particularly enjoy.

Hey, It's Me (You're Talking To)

Victor Lewis
(b. 1950)

I discovered this song through the great saxophonist Mark Turner's self-titled album, and have been in love with it since. Written by the famous jazz drummer Victor Lewis, the tune is comprised of two segments: a modal vamp with a bass ostinato, and a more complex section with a singable melody and chords reminiscent of "Giant Steps". This tune is quite a challenge to interpret and improvise over, but the addictive melody and memorable form made it irresistible to choose to perform on this recital.

Casa Obscura

Mark Turner
(b. 1965)

Of all the pieces on this recital, "Casa Obscura" is probably the strangest. The title itself translates to *dark house* in Portuguese. The first attempt at improvising on this song was exactly like walking around in a dark house; always bumping into things, feeling around for walls, and even stubbing toes. This piece really came to fruition with more intense study of Mark Turner's improvisation on the tune, allowing me to divine the way he interprets his unique harmonies and tonal ideas.

Strangely

Lage Lund
(b. 1978)

Guitarist Lage Lund's "Strangely" is a piece with a driving feel, interesting form, and lovely written-counterpoint. Mostly through-composed with sections in the middle and coda for improvisation, the piece's built-in melodicism really spoke to the quartet when I first brought it in for a read-through. The piece itself is rather new, just having been recorded on Lund's 2012 recording, *Live at Smalls*.

Magnolia Triangle

James Black
(1940-1988)

Written by obscure New Orleans drum legend James Black, "Magnolia Triangle" is the only tune I have come across in my studies that is in 5/4 time with a traditional second-line drum feel. When I listened to the original recording by Ellis Marsalis, I discovered that Black's powerful drumming and polyrhythmic feel provided a gritty earthiness that the song begged for in the quartet's performance. After a few rehearsals, we developed this particular arrangement which takes the tune a step further with several methods of metric modulation and interaction.

PERSONNEL

Brandon Coleman, *guitar*
Diego Lyra, *piano & keyboards*
Luke McIntosh, *acoustic bass*
Bruno Souza, *drums*

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Cambron Little, *saxophone*

Student of Adam McCord

[- The Silent Machine -]

Art work by Chriatian Bornstein

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Sunday Evening

April 14, 2013

8:30 p.m.

Bird Recital Hall

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PROGRAM

Quartet No. 4 (2013)

Cambron Little
(b. 1990)

Nick Burke, *soprano saxophone*
Dan Gomby, *tenor saxophone*
Shane Porter, *baritone saxophone*

Sassonanti for Alto saxophone (2006)

Istvan Lang
(b. 1933)

Concertino Da Camera (1933)

Jacques Ibert
(1890-1962)

Ethan McCollum, *piano*

INTERMISSION

Parable (XI) for Alto Saxophone (1973)

Vincent Persichetti
(1915-1987)

Traptalk (2009)

Neil Thornock
(b. 1977)

Ethan McCollum, *piano*

PROGRAM NOTES

Quartet No. 4 (2013)

Cambron Little
(b. 1990)

-*"The entrance is kind of rude"*

As an aspiring composer, I openly admit to stealing the thoughts of other composers who have come before me. Written in my "The Age of Machines" epilogue, *Quartet no. 4* is a piece without any certain back story or set up. Simply put, it is not program music. The ideas for the quartet are from one days worth of work. I feel the duration of time taken to write a work to exist in performance-time can open the depth of space that could potentially create for the audience a longer felt perception of time. These machines I have been building all have common elements; they all give the audience a feeling of exhaustion. Composers can exhaust the audience with real time (long pieces) or with the illusion of a long time (long phrases over short periods of real time). *Quartet No. 4* was written in 10 hours needing to feel as if I've been working on it for years. How? Theft. I steal from my favorite composers in the past who give the "timeless" element to their music. The length of the performance to the audience should greatly differ from the actual time spent listening to the complete work.

Depending on how an ensemble is set up influences how the sound in the room is perceived by the audience. Imagine the saxophone being an instrument that only sends sound and/or color in one and/or two directions. What I wanted to accomplish was having the direction of the bell sending the color and the direction the performer sending the sound from where they are sitting. The quartet is set up to simulate having sounds cross through itself at either 180 or 90 degrees. The nature of each saxophone written in their range vs their placement within the ensemble further highlights specific colors from specific saxophones in the music. If the performers are listening to where the majority of their sound is going; where others sounds are coming from and vice versa, the correct color mashing should be achieved.

Sassonanti for Alto saxophone (2006)

Istvan Lang
(b. 1933)

Being that he was the composer at the Liszt Academy in Budapest, he was appointed the chair of the faculty chamber music. He worked in Budapest for 18 years; stretching his work from assisting the Academy Dramatic and Film Arts to State Puppet Theatre. Through the 1980s-1990s he sat as the

Secretary General of the Association of Hungarian Musicians and was a member of the International Society for Contemporary music. Lang wrote electronic compositions for the Society of Contemporary Music.

Composed in strict motivic fragments, the overall picture is slowly unraveled with the progression of the piece. The color shifts and character gestures change and become more recognizable the longer the piece travels.

Lang, being a composer that writes for electronically amplified instruments also could make it easy to hear implied electrical interjections in certain parts of the solo. Sassonanti could easily be played with amplifying gadgets for a greater effect. My goal is to achieve these sounds without a microphone and distorter.

Concertino Da Camera (1933)

Jacques Ibert
(1890-1962)

-Jacques.

By age 4, the French composer had already begun learning violin followed by piano shortly after. Born in 1890; by 1910 he was enrolled to the Paris Conservatoire for composition. His studies, interrupted by WWI (which he served as a naval officer) Ibert returned to composing in 1919 then later moving to Rome.

Clarinets have the Mozart. Saxophones have the Ibert *Concertino*; the saxophone staple! The clarinet was invented around the year 1700; and just 90 years after its invention and countless renovations the Mozart *Clarinet Concerto* was presented. In a similar frame the saxophone, "discovered" in 1846 too, had its first major concerto given to it in the year 1935.

Ibert writes notey, tongue twisting passages. Expecting the performer to weave in and out of musical drama seamless while the audience is thrown onto a soft bed of lofty ideas seems to be a general theme of music from Jacques Ibert. The music turns and winds up and down the ear, outlining catchy melodies, and detailing technique to tedious levels of close interpersonal conversation.

Parable (XI) for Alto Saxophone (1973)

Vincent Persichetti
(1915-1987)

Native to Philadelphia, the sound-integrative composer, Vincent Persichetti along with his viscous ideas spilled into the musical universe in the first half of the 20th century. Influenced by Stravinsky, Hindemith, and Copland, can further help decipher the language of his musicality. Polytonality best stamps Persichetti's soundscapes for generally most of his pieces.

Spanning from 1965-1986, twenty six different parables were written for every instrument from flute to saxophone to harpsichord. Personifying the music and bringing life to sound; parables are stories that musical analogies to illustrate human characteristics.

I could best describe the music of Persichetti to have infinite outcomes. He hardly elaborates on one idea for too long. The tonal paths he delivers for the audience convolutes into bright inversions of themselves. With his signature use of polytonality, he can morph old material into new material by altering the tonal spaces. Persichetti's compositions display the following ideas:

When the tonality changes, the rhythms can also to be effected or tampered with to accommodate for the new color(s). The new color then begins its transformation into new musical energy; propelling itself from one plane of musical content to the next.

Traptalk (2009)

Neil Thornock
(b. 1977)

Tryptique: a set of three

Trashtalk: to speak disparagingly or insultingly

Born in 1977, now is currently a professor at Brigham Young University. Neil Thornock is known for his brave exploit of experimental music with experimental instruments and instrumentation.

After one email of requesting to play the piece, the composer, Neil Thornock, gracious and swiftly sent me a score with following parts the next day. With saxophone music all sounding very similar and being very... loud; it's hard to interpret just what will and will not be timeless pillars in the saxophone literature.

Making "new music" should always have some sort of glued element of the past within it if the goal of a composer is to have the piece become timeless.

Neil Thornock rather intentional or not could have written the next edge in saxophone literature. There are applied techniques used from music from 1800's-through present day where he is implementing his own taste of new innovation. The piece spans of several different mind journeys. After peeling back several kinds of layers you find that they are thick and take quite some time to get underneath the core of them. He enjoys picking of the brain.

-Once you finish digging where you're going it's impossible not to love where you end up.

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SCHOOL OF MUSIC

presents

University of Louisville
Symphonic Band

Amy I. Acklin, *conductor*

&

University of Louisville
Wind Ensemble

Frederick Speck, *conductor*

Sunday Afternoon

April 14, 2013

3:00 p.m.

Comstock Concert Hall

PROGRAM

UNIVERSITY SYMPHONIC BAND

Nitro (2006)

Frank Ticheli
(b. 1958)

Songs of Paradise (2011)

Kevin Walczyk
(b. 1964)

I. Come, Saints

II. The Home of the Soul

III. Someone is Waiting for Me

IV. The Pilgrim's Song

V. I Have Found at Last

Winner of the 2012 Big East Conference Band Director's Composition Contest

My Jesús! Oh What Anguish (1736/1973)

Johann Sebastian Bach
(1685-1750)
trans. Alfred Reed

Nick Calcamuggio, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

Paris Sketches (1993)

Martin Ellerby
(b. 1957)

I. Saint-Germain-des-Prés

II. Pigalle

III. Père Lachaise

IV. Les Halles

Dance of the Jesters (1873)

Peter I. Tchaikovsky
(1840-1893)
arr. Ray Cramer

INTERMISSION

UNIVERSITY WIND ENSEMBLE

Emblems (1964)

Aaron Copland
(1900-1990)

Southern Comforts (2008)

Joel Puckett
(b. 1977)

I. Faulkner (attacca)

II. Ritual: Football and the Lord

III. Lamentation

IV. Mint Julep

J. Patrick Rafferty, *violin*

Music for Prague, 1968 (1968)

Karel Husa
(b. 1921)

I. Introduction and Fanfare

II. Aria

III. Interlude (attacca)

IV. Toccata and Chorale

PROGRAM NOTES

UNIVERSITY SYMPHONIC BAND

Nitro

Frank Ticheli

Frank Ticheli was born in Monroe, Louisiana in 1958. He grew up in Texas, and later joined the faculty of University of Southern California's Thornton School of Music in 1991 as a composition professor. During the 1990's, he served as the Composer-in-Residence for the Pacific Symphony Orchestra. His works have been performed by the Philadelphia Orchestra, Louisville Orchestra, and Nashville Symphony Orchestra, to name a few. Ticheli is a well-known composer for wind band. He holds two awards from the American Academy of Arts and Letters, and a master's and doctorate degree in composition from the University of Michigan.

Nitro was first performed by the Northshore Concert Band on April 9th, 2006. It was commissioned by the ensemble in celebration of their 50th anniversary. Inspired by the element Nitrogen, Ticheli created a work of energy, expanse, and explosion. Opening with a very busy woodwind motive, the trombones and horns present the theme first. The trumpets then imitate the angular, aggressive theme. Built on the overtone series, the contrasting theme has a broad, open quality. To end, the main theme returns and grows in intensity and energy to a quick and decisive conclusion.

Songs of Paradise

Kevin Walczyk

Kevin Walczyk is a native of Portland, Oregon. He received a bachelor's degree from Pacific Lutheran University and master's and doctoral degrees from the University of North Texas. While at UNT, Walczyk served as arranger for the One O'clock Lab Band, the renowned jazz ensemble. He also was the recipient of the Hexter Prize for outstanding graduate student. He currently teaches composition, orchestration, film scoring, and jazz arranging at Western Oregon University in Monmouth, Oregon. Walczyk's works have been nominated for many prestigious awards, including the Pulitzer Prize and the Grawemeyer Award, and in 2012 he won the Big East Conference Band Director's Composition Contest. He has also served as the resident composition instructor for groups such as the Oregon Symphony, and his works have been performed by many ensembles, including the St. Louis Symphony.

Songs of Paradise is the composition that won the 2012 Big East Conference Band Directors Composition Contest. The work was commissioned by Dr. Paul W. Popiel (Director of Bands, University of Kansas) and the Kansas

Music Educators Association Northeast District Honor Band. Both parties premiered the work on December 3, 2011. *Songs of Paradise* is a setting of five hymns from African-American composer Charles Albert Tindley. These five hymns were originally part of a larger work called *New Songs of Paradise* (1941). Walczyk keeps the melodic implications of the original tunes intact, while giving new harmonic, rhythmic, and structural elements to the music.

The first movement, *Come, Saints*, is based upon the hymn of the same name. It has a largely playful spirit, with melodic inversions and rhythmic augmentations to offer intrigue.

The Home of the Soul is based upon *I Hear of a City*. Soft, luscious wind textures in this movement create an almost dream-like state. The use of rubato throughout this movement gives motion and beauty to the hymn.

Based on *It May be a Brother*, the third movement (*Someone is Waiting for Me*) was originally written in 3/4 time. However, this setting alternates between 6/8 and 9/8 meters, giving a swaying feeling to the music. Dissonance comes from the four-part harmony of the melody.

The fourth movement, *The Pilgrim's Song*, is a setting of *I am a Poor Pilgrim of Sorrow*. A lyrical setting, the minor tonality gives the impression of sadness and melancholy. The movement ends quickly after the climax, leading into the final movement.

I Have Found at Last is the last movement. With a decidedly march-feel, the marked rhythmic bass lines keep the energy and motion driving forward. The woodwinds offer contrasting lyricism, as does a floating, gentle trumpet solo. The ending of this movement serves as a coda to the work as a whole.

My Jesus! Oh What Anguish

Johann Sebastian Bach

Johann Sebastian Bach was not a phenomenal musician as a child. He studied with his father until he was 10, at which point he began study with his elder brother, Johann Cristoph. J.S. Bach later went to school at the Gymnasium of St. Michael's in Lüneberg at the age of 15. Much of Bach's professional life was spent in the service of others. At 18, he received his first appointment at the Court of Weimar as a violinist. In 1723, Bach was offered the directorship of St. Thomas in Leipzig, which was then considered the most prestigious post in Europe. Married twice, Bach died in 1750 after a failed operation to restore his diminishing eyesight. Ironically, very few of Bach's works were published during his lifetime. It was only after the interest of Mendelssohn that Bach's genius was found again.

My Jesus! Oh What Anguish was originally one piece from a volume of 954 sacred works collected by Georg Christian Schemelli and edited by Bach. This work is a chorale-prelude, originally only existing as a single melodic line with figured bass. Transcribed by the American composer Alfred Reed, it is true to the original harmonies originally written during Bach's tenure at St. Thomas. It is clearly evident through the transcription how skillfully Reed mixes textures and colors of the band, creating beautiful, lush, and even haunting sounds.

Paris Sketches

Martin Ellerby

Martin Ellerby was born in 1957 in the town of Worksop, England. His teachers include Joseph Horowitz, W.S. Lloyd Webber, and Wilfred Josephs. He has composed for a variety of groups including choir, wind ensemble, chamber groups, and orchestra. He previously held a position as Head of Composition and Contemporary Music at the London College of Music. He is also the recipient of the Art Council Dio Fund Award for young composers and various composer-in-residencies.

Paris Sketches is a four-movement tribute to Paris, France. The composer says that "each movement plays homage to some part of the French capital and to other composers who lived, worked, or passed through it." A prominent feature throughout the work is the idea of bells, which is a notable part of Paris life.

Saint-Germain-des-Près depicts the Latin Quarter. It is famous for the bohemian lifestyle and artistic associations, especially the spirit of Ravel. Beginning the piece is a depiction of morning bells of the city.

Pigalle is a burlesque, humorous, movement composed along the lines of a balletic scherzo. Ellerby describes it as 'Stravinsky-meets-Prokofiev.' The movement is episodic, but based on the harmonic structure of the opening. The bells here are meant to depict car horns and police sirens.

Père Lachaise is Paris' largest cemetery. Many celebrities lay in rest there. Quotes from both Satie's *Gymnopédies* and the *Dies Irae* can be heard. The gentle bells help give a feeling of delicacy and softness to the more transparent orchestration.

Les Halles is the fast and energetic finale. Set in the old market area, this movement is like the second movement in that it has episodic, contrasting sections. The climax is a quote of Berlioz's *Te Deum*. The bells throughout this movement are celebratory and triumphant. At the end, there is a nod to the first movement, before closing with the last bars of *Te Deum*.

Dance of the Jesters

Peter I. Tchaikovsky

Like Bach, Tchaikovsky was another composer who did not show prodigious talent at the beginning of his life. It was only until after he enrolled in composition at the conservatory in Saint Petersburg that his talents became apparent. After winning a silver medal for a cantata, he became a professor of composition at the Moscow Conservatory. Besides teaching, he was also a music critic and traveled frequently. Although a famous composer, he suffered financial difficulties until a wealthy widow by the name of Nadezhda von Meck began to sponsor him and his writings. He is best known for his orchestral works, piano concerti, and ballets. Tchaikovsky's personal life was also littered with strife, including frequent criticism of his works and a disastrous marriage. He died in St. Petersburg in 1893 from cholera.

Dance of the Jesters work is part of the play *The Snow Maidens*, and is sometimes referred to as *Dance of the Tumblers*. Although Tchaikovsky felt very positive about this work, it was not well-received. The happy, exuberant feel of the music certainly brings up images of jesters merrily flitting about. Written at the height of the Romantic era, one can hear the binding-fast woodwind lines and powerful brass chords. All of the energy combines at the end into an accelerando to a fiery finale.

- program notes by Nick Calcamuggio

UNIVERSITY WIND ENSEMBLE

Emblems

Aaron Copland

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: "The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations." That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well known hymn tune, "Amazing Grace", published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference

to any tune. It was only a chance of perusal of a recent anthology of old *Music in America* that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

- program note by Aaron Copland

Southern Comforts

Joel Puckett

Home. I think about it constantly. I haven't spent more than a week in the south in more than seven years and yet, I know it will always be home. Sometimes it's a phone call from mom or a card from my sister. Sometimes it's the faint smell of a dogwood or an Atlanta Braves box score in the paper. No, I haven't really been there in years but I think about it daily.

In *Southern Comforts* I am sharing some of the things that were important to me growing up in Atlanta or have become important in trying to remember home. Each movement is my representation of a memory or item from my childhood in the south.

I. Faulkner

Often when I am feeling particularly nostalgic I like to pull out *Sound and the Fury* or *As I Lay Dying*. Faulkner's descriptions of Mississippi and dysfunctional southern families always make me want to get on the first plane back home.

II. Ritual: Football and The Lord

Sunday ritual: Breakfast, Sunday School, Service, Lunch, Football. (In the off-season: Golf) From cradle to age 15, I can literally count on a single hand the number of times that I missed any part of this routine. And I tackled each part of the routine with equal seriousness. I still remember who Methuselah begot and every Sunday when the prelude begins, I can smell the carpet at the now defunct First Christian Church in College Park, GA. (And I can also tell you who started at every position for the 1980 Falcons.)

III. Lamentation

Lamentation is a traditional form that began in early baroque opera and is characterized by a mourning text and the so called "descending tetra-chord" which is a falling chromatic line that is usually treated as an *ostinato*. Egypt Puckett died May 5, and we mourned her with equal parts emotion and, as is tradition, great restraint.

IV. Mint Julep

I must admit this is a late affectation that I have developed. Before I left the south I had no idea what a mint julep was and didn't give a hoot about some horse race over in Kentucky. But as time passes it seems that I look for reasons to feel nostalgic, so every year around May 1, I can be found breaking out the mint leaves and the whiskey.

- program note by Joel Puckett

Music for Prague, 1968

Karel Husa

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

- program note by Karel Husa

ARTIST BIOGRAPHY

Violinist J. Patrick Rafferty has been hailed for his "exciting performances", his "subtle and imaginative ideas about the music", and "a velvety, sweetly sonorous tone [that] captured the intellect and calmed the soul." (*Milwaukee Sentinel*)

Rafferty's solo credits include concerto performances with the symphony orchestras of Milwaukee, Dallas, Cincinnati, and St. Louis. In addition, he has appeared as soloist with the Dallas Bach Orchestra, the Dallas Chamber Orchestra, the Dallas Fine Arts Orchestra (with whom he performed the Texas premiere of Richard Strauss' *Violin Concerto*), the Brevard Music Center Orchestra, the Cincinnati Symphony Chamber Orchestra, and many others, with over 40 works performed.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986 to 1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as acting concertmaster of the San Diego Symphony Orchestra, guest concertmaster of the Seattle Symphony, and as concertmaster of the Brevard Music Center Orchestra. He has also held positions with the St. Louis Symphony, the Cleveland Orchestra, and the Cincinnati Symphony. As recitalist, Rafferty has performed in New York, Chicago, Boston, Washington, D.C., Cincinnati, Atlanta, Miami, Nashville, Orlando, and many other cities.

An accomplished chamber music performer as well as an acclaimed solo and orchestral artist, violinist J. Patrick Rafferty joined the internationally acclaimed Louisville String Quartet in 2005 as first violinist. He also maintains commitments with the Cadek Trio, whom he joined in 1991. His national reputation as an outstanding chamber musician has been built on his association with such ensembles as the New Marlboro Chamber Players, the American Chamber Trio, the Fine Arts Chamber Players, the Dallas Chamber Orchestra, and the Walden Chamber Players.

While maintaining his active performance schedule, Rafferty has successfully built a respected teaching career. One of his specialties is teaching orchestral audition repertoire, drawing on his background as audition winner for 15 major U.S. orchestras. His students have been placed in many major U.S. and European orchestras, and in many respected teaching positions. He has taught at the Wisconsin Conservatory, the University of Wisconsin-Milwaukee, the University of Alabama, and is now Professor of Violin at the University of Louisville, where he is first violinist with the Louisville String Quartet.

UNIVERSITY SYMPHONIC BAND

Amy I. Acklin, *Director*

PICCOLO Chelsea Reidinger	Floyds Knobs, IN	HORNS Andrew Osborn * Ian Wolfe Josh Goodman Matthew DeVore Justin Warner	Lexington, KY Lawrenceburg, KY Fairfield, OH Louisville, KY Louisville, KY
FLUTES Michelle Schapmire * Meaghan Spencer Katelin Dickerson Jessica Majors Hannah Pope	Vine Grove, KY LaGrange, KY Elizabethtown, KY White Plains, KY Corydon, IN	TRUMPETS Trevor Webb * Seth Burkhardt Jon Wysong David Jaffe † Halston Soder Clay Parler †	Ft. Mitchell, KY Ft. Mitchell, KY Soddy Daisy, TN Louisville, KY Madisonville, KY Charlotte, NC
OBOE Jim Hardaway *	Jeffersonville, IN	TROMBONES Patrick Bolender * James Clark Josh Barnes	Covington, KY Smithfield, KY Taylors, SC
CLARINETS Heather Shelton * Katie Teremi Brandy Marcum Joseph Wermuth S. Elise Bauer	Crittenden, KY Ft. Mitchell, KY Louisville, KY Jeffersonville, IN Louisville, KY	BASS TROMBONE Michael Tignor	Richmond, VA
BASS CLARINET Dillon Gregg	Louisville, KY	EUPHONIUMS Jeff Curtis * Jared Anderson	Louisville, KY Louisville, KY
BASSOONS Anna Garman * † Travis Royce Katie Saylor	Austin, TX Louisville, KY Murray, KY	TUBAS Matheus Silva * Lauren Morris	Jeffersontown, KY Crestwood, KY
ALTO SAXOPHONES Brian Herald * Kimberly Kennedy	Jeffersonville, IN Cynthiana, KY	PERCUSSION Spencer Zembrodt * Michael Cowan Tony Johnson Kourtney Howard Stephen Baker Chris Mudd	Florence, KY Russellville, KY Louisville, KY Frankfort, KY Louisville, KY Elizabethtown, KY
TENOR SAXOPHONE Jake Daniels	Cincinnati, OH		
BARITONE SAXOPHONE Jimmy Caldwell	Mt. Washington, KY		

* principal

† graduate student

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES		HORNS	
Sarah Kurtz * +picc	Louisville	Tyler Taylor *	Louisville
Kaila Washington +picc	Louisville	Matthew Williams †	Union
Lauren Cannady +picc	Crestwood	Jake Campbell	Greer, SC
Carrie Ellis	Danville	Mason Gatch	Milford, OH
		Emily Smith	Elizabethtown
OBOES		TRUMPETS	
Teil Buck *	Louisville	Don Woods † *	Decatur, AL
Lindsay Foster	Florence	Clinton Linkmeyer	Laconia, IN
Erin Elliott †	South Bend, IN	Erika Howard †	Hamilton, OH
CLARINETS		Nick De Jarlais †	Dyer, IN
Samantha Holman *	Louisville	Nick Calcamuggio †	Carmel, IN
Dylan Lloyd †	Louisville		
Danny Sogar	Florence	TROMBONES	
Alex Ravitz	Ft. Myers, FL	Tim Hutchens † *	Murray
Alex Enyart	Alexandria	Sebastian Van Horn	Radcliff
Bruno Bedard	Taylorsville	Ethan Evans	Bridgeport, WV
Emily Danielson	Paducah		
David Elliott	La Porte, IN	BASS TROMBONE	
BASS CLARINET		Joe Murrell	Radcliff
Michael Burkhead †	Louisville	EUPHONIUMS	
BASSOONS		Joe Kohake *	Florence
Jackie Royce *	Louisville	Chris Dye	LaGrange
Lauren Roerig	Clinton, NJ	TUBAS	
Paul Tromba	LaGrange	Craig Potter † *	Raleigh, NC
ALTO SAXOPHONES		Colin Wise	Floyds Knobs, IN
David Cecil *	Richmond	PERCUSSION	
Damien Hicks	Crittenden	Travis Nestor † *	Clarksburg, WV
TENOR SAXOPHONE		Mandi Roberts	Clarksville, IN
Josh Warren	Louisville	Jecorey Arthur	Louisville
BARITONE SAXOPHONE		Jim Weixler	Louisville
Cambron Little	Owensboro	Kyle McCoy	Pittsburgh, PA
		DOUBLE BASS	
		Sydney Simpson	Owensboro
		PIANO	
		Joe Kohake	Florence

* principal

† graduate student

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Joseph Thieman, jazz trumpet

Student of Anslyn Banks

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Sunday Evening
April 14, 2013
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

Pent Up House

Sonny Rollins
(b. 1930)
arr. Joseph Thieman

"Pent Up House" is one of the many great compositions by saxophonist Sonny Rollins. The landmark recording of this tune comes from the album *Sonny Rollins Plus 4*. The recording is a quintessential example of hard bop and includes Clifford Brown and on trumpet and Max Roach on drums. Clifford Brown was one of my earliest influences in jazz and is still a figure whose style is illusive and beautiful. "Pent Up House" has a 16 bar form without a bridge.

Skating on Water

Joseph Thieman
(b. 1986)

I wrote "Skating on Water" shortly after my tenure in South America. It was one of those moments where I just sat down at the piano, and in 5 minutes I had a new tune on paper before me. It has the form ABCD; with the A and C sections sharing similar material in different keys. I used a lot of major lydian (#11) chords and a variety of slash chords to give this composition a fresh 21st Cent. sound. The title of this work finally surfaced during our first rehearsal. I named it as such because it was what I thought about while playing it for the first time.

Four in One

Thelonious Monk
(1917-1982)

"Four in One" is one of my favorite compositions by Thelonious Monk. Monk was one of the first jazz composers that I gravitated towards as I was learning about jazz. I have always found his sense of melody and harmony very unique in comparison to other jazz pianist and composers. "Four in One" is made of an AABA form that features an incredibly fast and angular A section which includes the whole-tone scale predominantly. The B section is a series of unusual 'ii-V's which do not always resolve to their respective 'I' chords.

Tranquility

Joseph Thieman

Unlike "Skating on Water," I composed this piece without an instrument; rather I simply sang a melody which was in my head and later checked my lead sheet to make sure the chords in-fact worked with the melody I had sung. It was an unusually warm sunny day in February and I truly feel that the music does convey a feeling of peacefulness and tranquility. "Tranquility" is built a little more like a pop or rock tune, than a jazz tune. The large form of the melody and solos consists of AAB. The A sections are in Eb major, and the bridge is in Cm.

For Heaven's Sake

Don Meyer, Elise Bretton & Sherman Edwards
(1919-1981)

"For Heaven's Sake" comes from the Great American Songbook and has been recorded by the likes of Billie Holliday and Kenny Barron. The song has many different options in terms of chord changes because of the simplicity of its melody and structure. I ended up using the changes from the Charlie Haden and Kenny Barron album *Night and the City*.

Little B's Poem

Bobby Hutcherson
(b. 1941)

I first heard "Little B's Poem" on drummer, Matt Wilson's album *The Scenic Route*. This album features Terell Stafford, one of my favorite living trumpet players. I have had the chance to see him play live several times; including one time with Matt Wilson's Arts and Crafts. "Little B's Poem" is a 16 bar waltz which changes key centers several times and requires a much different improvisational approach than the other songs on this recital.

I Let a Song Go Out of My Heart

Duke Ellington
(1899-1974)

I wanted to have an interesting mix of styles on my recital, and "I Let a Song Go Out of My Heart" is a great example of the swing genre. I was actually introduced to this song by the album *Thelonious Monk Plays Duke Ellington* which features the great Oscar Pettiford on bass. I have since listened to and studied many versions of Duke Ellington performing this great piece. The tune itself has the form AABA, and my arrangement humbly attempts to capture the "Ellington feel" with only seven players.

PERSONNEL

Brandon Coleman, *guitar & piano*

Jonathan Gardner, *bass*

Zack Kennedy, *drums*

Drew Miller, *saxophone*

José Oreta, *bass*

Mike Smith, *trombone*

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presents

Samuel Zaccone, *double bass*

Student of Sidney King

with

Adrienne Fontenot, *piano*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

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~~Satur~~day Afternoon
April 14, 2013
2:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

Dance Suite (2011)

Off Kilter

Rock Step

Yvonne Freckmann

(b. 1988)

Sonata No. 1 in G Major, BWV 1027

Adagio

Allegro ma non tanto

Andante

Allegro Moderato

Johann Sebastian Bach

(1685-1750)

from *Thaïs*

Meditation

Jules Massenet

(1842-1914)

INTERMISSION

Fadab

Samuel Zaccone

(b. 1991)

Double Bass Concerto, Op. 3

Allegro

Andante

Allegro

Serge Koussevitsky

(1874-1951)

PROGRAM NOTES

Dance Suite (2011)

Yvonne Freckmann

Dance Suite is a fun and challenging piece for unaccompanied double bass by Yvonne Freckmann, a graduate composition student at the University of Louisville. She has written pieces for orchestra, soloists, opera and voice. Her music has been chosen for numerous festivals around the country. She had this to say about this piece:

Dance Suite for double bass is a collection of dances that I intend to grow during the course of my life. Included in this edition are "Off Kilter," a movement exploring mixed meter, and "Rock Step," which draws on my love of swing dancing. In the spirit of György Ligeti's *Musica Ricercata*, I challenged myself by using only seven pitches in the first, and eight pitches in the second dance.

Sonata No. 1 in G Major, BWV 1027

Johann Sebastian Bach

The term "sonata" has a variety of meanings. It comes from an Italian word meaning simply "to sound." In Bach's day it was a very common title used for any multi-movement piece for one or more instruments. Eventually, "sonata" used as a genre came to mean a piece for solo instrument and piano. This piece, rather than being a work for accompanied solo bass, is a duet between the double bass and keyboard. Bach also arranged this piece for other combinations, including two flutes and continuo, with little alteration. Originally this sonata was written for viola da gamba and harpsichord. Instruments of the gamba family were coming to the end of their popularity and use during Bach's time, and Bach's three sonatas for the instrument are a fitting capstone to the literature. And it is natural to transcribe them for the double bass, since it is a direct descendant of the viola da gamba.

The first movement is *adagio* with a lilty, dancelike quality. This movement is perhaps the most ornamented. The second movement is marked *allegro ma non tanto*. The movement is in triple time, and Bach makes extensive use of hemiola. The third movement is slow with a distinct *myseterioso* quality and the fourth movement, *allegro moderato*, contains many syncopated sequences in a downward, stepwise progression.

from *Thaïs*
Meditation

Jules Massenet

Massenet was a French composer of the late Romantic period who was best known for his operas. "Meditation" is from his opera *Thaïs*; it is a violin solo accompanied by orchestra. It is very popular for violinists to play in solo concert. Within the context of the opera, it represents a courtesan, Thaïs, spending a night in deep meditation. After this night, Thaïs decides to start a new life as a nun. This piece has been transcribed for nearly every instrument possible, and is especially effective on the double bass in its original key, D major, because of the instrument's tuning.

Fadab

Samuel Zaccone

This piece was originally written as my Theory III composition project. It starts in C minor but soon establishes itself in F minor through strong chromatic movement towards the dominant. I expanded upon the original version, adding a B section in C minor, which has a clear re-transition section with a pedal G, leading back to a recapitulation which starts in C minor. The piece was named after the chords that were written above the third measure of the piece: F/A D°/Ab.

Double Bass Concerto, Op. 3

Serge Koussevitzky

Serge Koussevitzky is best remembered as the conductor of the Boston Symphony Orchestra from 1924 to 1949. Earlier in his career he was a celebrated double bassist, and wrote his *Double Bass Concerto* as a vehicle to display his virtuosity. The piece opens in e minor with the orchestra playing the theme boldly, which builds up to two short cadenzas. This section is followed by a highly chromatic, expressive melody, and it ends with an extensive fast double stop passage. The middle movement is slower, melodic, and is in G major. The last movement, in e minor, starts by restating the first movement, but after the first theme, new material appears. A fast section with sixteenth-note runs also echoes the double-stop section from the first movement, and the coda is reflective of the second movement.

SOM
2013
095

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

**University
Jazz Repertory
Ensembles**

Hard Bop Ensemble

Directed by Ansyn Banks

Contemporary Ensemble

Directed by John La Barbera

Brazilian Ensemble

Directed by Mike Tracy

Monday Evening

April 15, 2013

7:30 p.m.

Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

Lemoncello

Bobby Watson

Round Midnight

Thelonious Monk

Wheel w/in a Wheel

Bobby Watson

Hard Bop Ensemble

Jean Gorce, *trumpet* Jon Driver, *alto saxophone*

Jeff Endly, *tenor saxophone* Diego Lyra, *piano*

Will Wilder, Isaac Poole & Shawn Knabel, *guitars*

Marie Knueven, *bass*

Coty Johnson & Johnny Chai, *drums*

Anslyn Banks, *director*

The Red One

Pat Metheny

Pop Tune

Chris Potter

Another Way

Mike Mareno

Contemporary Ensemble

Dylon Jones, *saxophone & flute* Thomas Souza, *alto saxophone*

Ben Boelscher & Shawn Knable, *guitars*

Craig Lambert, *piano* José Mari Oreta, *bass*

Bruno Jose Vilhena De Souza, *drums*

John La Barbera, *director*

Bruno Souza, *teaching assistant*

Música das nuvens e do chão/ 23 de junho

Hermeto Pascoal

Sanfona

Egberto Gismonti

Djembé

Gabriel Geszti

Brazilian Ensemble

Melanie Burrier, *flute* Jonathan Web, *piano*

Rafael Lopez, *guitar* Matt Pulley, *bass*

Ben Hogan, *drums & vibraphone*

Mike Tracy, *director*

Laurenço Vasconcellos & Diego Lyra, *teaching assistants*

SOM
2013
094

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University Chorus

Bomi Lee, *conductor*

featuring

Josh Hamilton, Nicholas D. Gray, Jung Hyun Ahn
& Won Joo Ahn, *student conductors*

Cardinal Singers

Kent Hatteberg, *conductor*

&

University Concert Band

Amy I. Acklin, *conductor*

Monday Evening

April 15, 2013

8:00 p.m.

Comstock Concert Hall

UNIVERSITY CHORUS

Magnificat in C (D. 486)

Franz Schubert
(1797-1828)

Emily Howes, *soprano* Lauren Cannon, *alto*
Josh Hamilton, *tenor* Nicholas D. Gray, *bass*
Jung Hyun Ahn, *piano*

Quatre motets sur des thèmes grégoriens (op. 10)

Maurice Duruflé
(1902-1986)

I. Ubi caritas

Jung Hyun Ahn, *student conductor*

Ubi caritas et amor

Vytautas Miškinis
(b. 1954)

Josh Hamilton, *student conductor*

Cry Out and Shout

Knut Nystedt
(b. 1915)

Nicholas D. Gray, *student conductor*

I'm gonna sing

arr. Don Besig
(b. 1936)

Won Joo Ahn, *student conductor*

Duerme Negrito

arr. Emilio Solé

Jacquelyn Davis, *soprano*

Ben Boelscher, Andrew Hall & Cody Gabriel Martin, *percussion*

Samba-lelê

arr. Daniel R. Afonso, Jr.

*Presentation of the Third Annual Robert B. Griffith Education Award,
conferred by the Music Alumni Council to
Richard Thompson (BM 1951, BME 1956)
in recognition of an outstanding career in music education.*

CARDINAL SINGERS

Jubilate

Vytautas Miškinis
(b. 1954)

Maria Magdalena et altera Maria

Francisco Guerrero
(1528-1599)

Warum ist das Licht gegeben dem Mühseligen
(Op. 74, No. 1)

Johannes Brahms
(1833-1897)

Nunc Dimittis

Giovanni Pierluigi da Palestrina
(1525-1594)

And So It Goes

Billy Joel
(b. 1949)
arr. Bob Chilcott

All the Things You Are

Jerome Kern
(1885-1945)
arr. Ward Swingle

INTERMISSION

UNIVERSITY CONCERT BAND

Circus Days (1944)

Karl L. King
(1891-1971)
arr. Loras J. Schissel

David Elliott, *conductor*

The Red Balloon (1992)

Anne McGinty
(b. 1945)

David Elliott, *conductor*

Hebrides Suite (1921)

Clare Grundman
(1913-1996)

I. The Peat-Fire Flame

II. An Eriskay Love Lilt

IV. The Road to the Isles

Cumberland Falls Overture (2007)

Brant Karrick
(b. 1960)

Gershwin, A Medley for Concert Band (1972)

George Gershwin
(1898-1937)
arr. Robert Russell Bennett

UofL Alma Mater (c.1950)

Music by James Powell
Lyrics by John N. Young

*We thy sons and daughters stand
to sing thy highest praise.
With deepest rev'rence in our hearts
for these our college days.
Thy honor true we all defend
'tis known we love thee well.
Our thought for years to come will be
of thee our U of L!*

ROBERT B. GRIFFITH EDUCATION AWARD



On behalf of the Music Alumni Council and Friends of the University of Louisville School of Music, the school is pleased to present the 2013 Robert B. Griffith Education Award in recognition of an outstanding career in music education to music alumnus **Richard Thompson**. He is the fourth recipient of the award which began in 2009. Previous honorees have included John Hoover (2009), Nina Racine (2010), and Sandra Soderberg Dyke (2011).

Richard (Dick) Thompson is a two-time graduate of the School of Music with degrees in composition (1951) and music education (1956). A piano major and

student of Dean Dwight Anderson, Dick came to Louisville after service in the armed forces by way of Fort Knox, KY. Dick was also a talented jazz musician and was active in the after-hours music circles during his time as a student. He was a popular figure among the music faculty members and his peers. One of his friends among the students of the school, Richard Spalding, remembers him as a soft-spoken, engaging young man and that Dick boarded for a period of time at the home of John Judd, another music student at the time.

While at UofL, Dick met Maenelle Keener, a French horn major, and began a romance that has been sustained throughout his career in music education and composition, through raising two children, and their 46-year residency in New Jersey where they presently live.

Richard looks back on his early years as a musician and student:

"I began my professional career as a pianist in the big bands at age 16, but soon that was interrupted by the Marines during World War II, and again, the Korean War. Later, I toured all the southern states as a jazz and show pianist, but finally settled down in Kentucky to marry a wonderful southern girl, teach school, and raise a family. At the University of Louisville, I graduated in composition with Dr. Claude Almand, followed by a second degree in music education."

After completing his music education study at UofL he was hired in Louisville by Helen Boswell of the Louisville school system to teach at Western Junior High. He, among three other UofL graduates, were to be the first male teachers of chorus and general music. Thompson later went on to develop

large choral programs, some made up of all boys, in Louisville and, later, New Jersey. After moving there in 1956, he studied with Wallingford Riegger, and later Leonard Marker, a pupil of Alban Berg at Columbia University. He continued to build successful choral programs in New Jersey and, in 1976, was honored with the designation of Most Innovative Teacher in the Tri-State area by the superintendents of the New Jersey school districts.

Dick Thompson is a published arranger of choral music which includes publications for Warner Bros., Chappell, Schirmer, Heritage, Coronet, Alliance Music, and Frank Music. Additionally, he is well known for his contribution to the Silver Burdett music education series of books, including the Dick Thompson Choral System. His first performance of an original composition, Suite Sustenance, was presented by the Gregg Smith Singers in 1994. Since that time, the Gregg Smith Singers have premiered 49 of his choral pieces, arrangements, and art songs.

For his lifelong success and contributions to music education, the University of Louisville is proud to honor Richard Thompson with the 2013 Robert B. Griffith Education Award.

In 2007 the University of Louisville, School of Music Alumni Council created a special award, honoring outstanding alumni in the field of Music Education. Named for the late Robert B. Griffith, this award recognizes School of Music alumni who have excelled as kindergarten through twelfth grade music teachers.

Robert B. Griffith held the position of Band and Orchestra Director at Manual High School from 1945 to 1961. In 1961, he was appointed head of the School of Music, Department of Music Education and remained an active professor at the university until 1978. He composed over 75 published marches, including "The Courier Journal March" written in 1972. Each year his ballad arrangement of "My Old Kentucky Home," written in 1962, is played prior to the running of the Kentucky Derby. That same year, Griffith wrote "Fight UofL," which continues to serve as the official school song and is performed at all UofL sporting events.

The Griffith Award is made possible by the collective generosity of alumni and friends of the University of Louisville School of Music. The Alumni Council welcomes your financial contribution to help carry on the name and dedicated leadership traditions of Mr. Griffith.

If you would like to make a gift, please contact Lauren Zachry-Reynolds at (502) 852-0516 or at lauren.zachryreynolds@louisville.edu for further information about giving to the University of Louisville School of Music.

UNIVERSITY CHORUS

Bomi Lee, *director*

Josh Hamilton, Nicholas D. Gray,

Jung Hyun Ahn, Won Joo Ahn, *graduate assistants*

Soprano I

Kaylinn Brooks
Jessica Kingery
Audrey Manis
Haley Massad
Tera Pierce
Lucy Simpson
Ashley Sonne

Alto I

Bailey Carter
Holly Hankin
Krista Heckmann
Sidney Moss
Mollie Stephens
Rachel Vaughan
Gina Woods

Soprano II

Won Joo Ahn*
Ellen Nicole Akin
Nicole Carlson
Jacquelyn Davis
Chauntel Fox
Talia Girton
Kim Hajdalenko
Treneese Hughes
Emily Lobeck
Ellen Lukat
Hannah Parker
Emma Powers
Victoria Russell

Alto II

Jung Hyun Ahn*
Patricia M. Edison
Amelia Ehmling
Jessica Newsome

Bass I

Jordan Bennett
Nicholas D. Gray*
Chris Millett
Ian Pugh
Justin Sierkowski
Garrett Weeks
Leland Wilbert

Tenor I

Cody Gabriel Martin
Alex Poe
Ethan Schmidt
William Simpson

Bass II

John Flannigan
Andrew Hall
Ishmerai Jn-Baptiste
Chris Kincaid

Tenor II

Timothy Blunk
Ben Boelscher
Dan Box
Josh Hamilton*

CARDINAL SINGERS
Kent Hatteberg, *director*

Soprano 1

Haley DeWitt
Erin Shina
Samantha Lilly
Kelly Welding

Tenor 1

Ricky Lynn Case II
Josh Hamilton*
Sam Soto

Tenor 2

Robert Carlson
Nick Peak
Andrew Wheaton
Blake Wilson

Soprano 2

Won Joo Ahn*
Jessica Banet
Emily Nash
Anna Rittenhouse
Emily Yocum

Bass 1

Jon Fejes
Nicholas D. Gray*
Jacob Hein
Phillip D. Morgan

Alto 1

Lauren Cannon
Ruthanne Fulton
Sara Kim
Bomi Lee ~

Bass 2

John Combs
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe
Jesse Abraham Patrick

Alto 2

Jung Hyun Ahn*
Katie Allen
Carlisle Schoner
Amber Whittaker

* graduate student
~ UofL faculty

UNIVERSITY CONCERT BAND

Amy I. Acklin, *Director*

FLUTES

Ben Gutman *
Lauren Morris
Sammy Sankey
Kelly Moreman
Kelsey Johnson
Emerald Dunn
Kelli Ryan
Catherine Faughender
Alena Colborn
Caitlin Beach

Floyds Knobs, IN
Crestwood, KY
Elizabethtown, KY
Stuart, FL
Borden, IN
Lexington, KY
Walton, KY
Louisville, KY
Stuart, VA
Ft. Wright, KY

TRUMPETS

Kristian Kemker *
Sam Loomis
Nathan Yothers
Daniel Feiselman
Rachel Hibser
Philip Clemons
Derick Hogan
Michael Young
Charles Eiler
Chad Ward
Bryce Rush

Salem, IN
Florence, KY
Greenville, IN
West Monroe, LA
Bartonville, IL
Russellville, KY
Georgetown, KY
Frankfort, KY
Sellersburg, IN
Memphis, IN
Shepherdsville, KY

OBOE/ENGLISH HORN

Shannon Greanias

Louisville, KY

CLARINETS

Brian Herald *
Hayley Collins
Mackenzie Gentry
Stella Pendleton
Nic Suter
Katelin Dickerson
Amber Robinson
Kaitlin Van Zile
Amanda Hearn
Tiffany Bass
Roger Riddick II
Seth Burkhardt
Aaron Sanderfer
Jesse Wisdom

Jeffersonville, IN
Lexington, KY
Mantachie, MS
Hardinsburg, KY
Campbellsburg, KY
Elizabethtown, KY
Louisville, KY
Elizabethtown, KY
Catlettsburg, KY
Louisville, KY
Louisville, KY
Ft. Mitchell, KY
Louisville, KY
Leitchfield, KY

TROMBONES

Elizabeth Walker ~
Meredith Grimwood ~
Jeff Curtis
Gary Smith
Sam York
Ian Andriot

Louisville, KY
Evansville, IN
Louisville, KY
Louisville, KY
Glasgow, KY
Louisville, KY

BASS TROMBONE

Sam Hornbuckle

Shepherdsville, KY

EUPHONIUMS

Hardy Kikuchi *
Patrick Bolender
Michael Gulley
Eric Wall
Joe Meibers

Lexington, KY
Covington, KY
Crestwood, KY
Lancaster, KY
Winchester, KY

BASSOONS

Phoebe Bell *
David Gould
Paige St. Germain
Ceryse Duncan

Elizabethtown, KY
Pewee Valley, KY
Georgetown, IN
Louisville, KY

TUBAS

Patrick Albert *
Maxwell Payne
Garrett Weeks
Chandler Pierce

Palmyra, IN
Ft. Thomas, KY
La Grange, KY
Georgetown, KY

ALTO SAXOPHONES

Nathan Cucilovic *
DaWayne Lawson
Marquis Driver

Louisville, KY
Louisville, KY
Chicago, IN

TENOR SAXOPHONES

Nolan Aud
Karen Poe
Laurn Carter

Owensboro, KY
Brandenburg, KY
Henderson, KY

BARITONE SAXOPHONE

Blake Schneider

Jasper, IN

PERCUSSION

Chris Cutshaw *
Aimee Edelen
Kaitly Skeen
Forest Kelly
Zach Hajdalenko
Kendrick Pennington
Jonathan Shutt
Cody Sturgeon
Scott Ulrich
Dustin Davis

Lexington, KY
Flaherty, KY
Smithfield, KY
Elizabeth, IN
Louisville, KY
Georgetown, KY
Russellville, KY
Ft. Mitchell, KY
Henryville, IN
Louisville, KY

HORNS

Jessica Hall *
Mallory Taylor
Lauren Bajek
Brandy Marcum
Jim Hardaway
David Elliott †

Jeffersonville, IN
Cadiz, KY
Naperville, IL
Louisville, KY
Jeffersonville, IN
Knox, IN

* principal
~ co-principal
† graduate student

University of Louisville

University Chorus and Cardinal Singers

Monday, April 15, 2013

Texts, Translations, and Notes

Selections by the University Chorus

Magnificat in C, D. 486

Franz Schubert

Schubert composed the *Magnificat* in 1816, which was the most remarkable year of his creative life. In 1816, two significant changes happened to him; he decided to quit his teaching duties in his father's school, and he met Franz von Schober, who invited Schubert to stay in a guest room in his mother's house. Later, Schubert wrote a beautiful melody on Schober's poem which became one of his most famous songs, *An die Musik*. While staying in Schober's house, he was able to devote himself to composition. During this year, he focused on orchestral and choral works such as the Mass in C (D.452), the Symphony in C minor (D.417), the Symphony in Bb major (D.485), and the Magnificat in C (D.486) although he also continued to write Lieder such as *Der Schiffer* (D.536), *Ganymed* (D.544), *An die Musik* (D.547), *Die Forelle* (D.550) and *Gruppe aus dem Tartarus* (D.583).

The Magnificat is divided into three distinct movements. After a majestic and triumphant orchestral introduction, the voices enter in a straight-forward homophonic setting, building up intensity to declare "magnification of the Lord." An imitative polyphonic setting among all four voices leads to express the Virgin Mary's deep gratitude to the Lord. The second part skips to the "Deposuit" verse, as Schubert used a shortened version of the hymn. This gentle and slow section is led by a solo quartet. The soprano's angelic opening is followed by the rest of the quartet. As the text says, Schubert depicts humility and admiration for God by long phrases with extreme beauty and romantic interplay between quartet and orchestra. The third section is a doxology set to dynamic and grandiose music, first homophonically, then imitatively, supported by full orchestra highlighting brass and timpani. Frequent unexpected modulations show Schubert's advanced writing style. The piece concludes with a final declaration of the everlasting God. It was originally scored for SATB soloists, mixed choir, 2 oboes, 2 bassoons, 2 trumpets, violin I and II, viola, timpani and basso continuo (cello, double bass and organ).

Magnificat anima mea Dominum.

My soul magnifies the Lord.

*Et exultavit spiritus meus
in Deo salutari meo.*

*And my spirit has rejoiced
in God my savior.*

*Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes gentes.*

*For he has regarded the low estate
of his handmaiden:
for behold, henceforth all generations
shall call me blessed.*

*Deposuit potentes de sede,
et exaltavit humiles.*

*He has deposed the mighty from their seats,
and exalted the humble.*

*Esurientes implevit bonis:
et divites dimisit inanes.*

*The hungry he has filled with good things.
and the rich he has sent empty away.*

*Suscepit Israel puerum suum,
recordatus misericordiae suae.*

*He has helped his servant Israel,
in remembrance of his mercy.*

*Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.*

*As it was spoken to our fathers,
to Abraham and his seed for ever.*

*Gloria Patri, et Filio,
et Spiritui Sancto.*

*Glory be to the Father, to the Son,
and to the Holy Spirit.*

*Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

*As it was in the beginning, is now, and ever shall be,
world without end. Amen.*

Ubi caritas (Quatre motets sur des thèmes grégoriens, Op. 10 No. 1)

Maurice Duruflé

Maurice Duruflé was an introspective and highly self-critical musician. As a result, he published only thirteen works in his lifetime, including *Quatre Motets sur des thèmes grégoriens*, Op. 10. His personality might also be a reason for his decision to focus his virtuosic performance talents on the organ. In addition to his roles as a performer and a composer, Duruflé spent more than twenty-five years teaching at the Paris Conservatoire.

The *Quatre Motets sur des thèmes grégoriens* were written in 1960 for unaccompanied chorus. They are dedicated to Auguste Le Guennant, who was director of the Gregorian Institute in Paris at that time. Each motet is based on the Gregorian chant melody of its title. The texts of these four motets are from various segments of church liturgy.

Ubi caritas was originally the final melody sung at mass on Maundy Thursday during the washing of feet, an action that commemorated Jesus washing the feet of his disciples at the last supper. In this piece, Duruflé utilized mixed-meter in almost every measure to create the non-metrical feeling of Gregorian Chant. In addition, he used harmonic inversions to provide a serene and warm background for the melody. The opening phrase returns briefly at the end, and leads to an appended "amen."

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exculemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero. Amen.*

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart. Amen.*

Ubi caritas et amor

Vytautas Miškinis

Vytautas Miškinis is a renowned Lithuanian composer and conductor. He has held many posts as both conductor and teacher, including positions with the Kaunas State Choir and Vocal Ensemble Museum Musicum. Since 1985, he has been the Choir Director of the Lithuanian Academy of Music and Theatre Conservatory and has served as the Artistic Director of the Ažouliukas youth choir. In addition to his accolades as a composer and conductor, Miškinis is in high demand as an adjudicator on the international choral competition circuit and has served as a jury member at competitions in Europe, Asia, and the United States. He has had over 700 pieces recorded and has been commissioned to compose for numerous ensembles, including the choirs of the University of Louisville.

This setting of *Ubi Caritas* comes from the composer's *Four motets in memory of Maurice Duruflé*. This set of pieces represents Miškinis's own interpretations of the four texts set by Duruflé in his *Quatre motets sur des thèmes grégoriens*. The piece opens with a simple melody in the soprano voices over static, block chords in the lower parts. This, in combination with the closely voiced chord structures so typical of Miškinis's work, creates a mysterious aural effect. The second statement of the melody appears over a more consonant chord structure and instantly clarifies the tonal atmosphere. The text "Timeamus" marks the beginning of the second section of the piece. Here the static, block harmonies of the first section are replaced with a more lyrical counterpoint and a greater sense of equality among the various voices parts. The "Ubi Caritas" text returns and with it the same mysterious aural sensation that appeared at the beginning of the composition. The piece concludes with an expansive "amen" that incorporates cascading melodic lines. This counterpoint is similar to that of the second section but employs a greater expanse of each part's vocal range. The piece reposes to a calm, final cadence in F major.

Cry Out and Shout

Knut Nystedt

Born in Kristiania (Oslo), Norway, Nystedt was brought up in a devout Christian home that centered around music, specifically hymns and classical music. In addition to being a distinguished student of Bjarne Brustadt and Aaron Copland, he taught choral conducting at the university in Oslo from 1964 to 1985. His endeavors as a choral conductor led him to found and conduct *Det Norske Solistkor* and *Schola Cantorum* respectively from 1950 to 1990. He was also the organist at Torshov Kirke in Oslo from 1946 to 1982. The King of Norway knighted him to the order of St. Olav in 1966 for his contributions to Norwegian music, an order for which he was given the title of Commander in 2002.

Nystedt's major choral works are exclusively based on biblical or sacred themes. In *Cry Out and Shout*, his controlled dissonance of a major second expelled into an A major chord exemplifies the vigor displayed in the textual exposition. The men then offer a resolute declamation of the action to "draw water from the wells of salvation." The women display the "joy" in "the wells of salvation" through iterations of scalar passages joined by

the tenors and basses, building harmonic tension in a whirl to the consonance of the resounding C major chord ending the middle section. The return to the gestures in the opening section major chords give way to the hemiola at the end of the piece, providing a commanding conclusion in conjunction with the status of "ye people of God."

*Cry out and shout, Ye people of God!
Therefore with joy shall ye draw water from the wells of salvation.*

I'm gonna sing

Traditional Spiritual, arr. Don Besig

Don Besig was a music teacher of public school over thirty years in western New York. He composed a large body of choral music especially for student singers and volunteer church choirs. His show choir earned a reputation for their performances and he was invited as a guest conductor at various festivals and workshops. He is the winner of several ASCAP Special Awards in the category of standard music. After his retirement, he has continued to serve as guest conductor, clinician and adjudicator. He is currently music director of an adult choir at Perinton Presbyterian in Fairport, NY.

I'm gonna sing, arranged for four voices *a cappella*, is based on an African-American Spiritual tune and text. Overall, the main theme occurs in pairs between the men and women. In the middle of this piece, the upper three parts have another traditional spiritual tune, *All Night, All Day*, while the bass part has the main melody. This piece describes the joy, trust and hope to the Lord in a simple, straight-forward style.

*I'm gonna sing when the spirit says sing,
And obey the spirit of the Lord!
I'm gonna pray when the spirit says pray,
All night all day, angels watching me, my Lord!
I'm gonna shout when the spirit says shout,
And obey the spirit of the Lord!
Hallelujah, sing Hallelujah, Lord!*

Duerme Negrito

Atahualpa Yupanqui, arr. Emilio Solé

Duerme, negrito is written by Atahualpa Yupanqui, one of the most popular Argentine folk singers and composers of the 1960's and early 1970's. This arrangement, by Emile Solé of Venezuela, features a soprano soloist, under whom the chorus's jazzy accompaniment harmonies are rhythmically distributed among the parts so as to simulate an ensemble of hands on drum skins. The tune is a lullaby, sung to a child whose mother is a slave laborer in the fields, toiling in poor health and for no pay. The baby is promised all manner of goodies if he will quickly fall asleep; but if he keeps fussing, the "white devil" will come and bite off his little foot. This is in reference to the brutal practice of cutting a slave's foot off to prevent.

*Duerme, duerme negrito,
Que tu mama e'ta en el campo negrito.
Drume, drume mobila.
Te va a traé' codonise para tí,
Te va a traé' fruta fre'ca para tí,
Te va a traé' ca'ne de ce'do para tí,
Te va a traé' mucha' cosa' para tí,
Y si negro no se duerme,
Viene e' diablo blanco y zás
Le come la patica chica bú,
Apura chica bú.
Duerme, duerme negrito,
Que tu mama e'ta en el campo negrito.
Trabajando duramente, trabajando sí,
Trabajando y no le pagan, trabajando sí,
Trabajando y va tosiendo, trabajando sí,
P'al negrito chiquitito,
P'al negrito sí.*

(lyrics by Atahualpa Yupanqui)

*Sleep, sleep little black one,
Your mother is in the fields, little one.
Sleep, sleep little one.
She is going to bring quail for you,
She is going to bring fresh fruit for you,
She is going to bring pork for you,
She is going to bring many things for you.
And if the black one doesn't go to sleep
The white devil will come and Zap!
He'll eat your little foot, chica bú,
Hurry, chica bú!
Sleep, sleep little black one,
Your mother is in the fields, little one.
She's working hard, working, yes,
Working and they don't pay her, working, yes,
Working and she's coughing, working, yes,
For her sweet little black one,
For her little one, yes.*

Samba-lelê

arr. Daniel R. Afonso, Jr.

Daniel R. Afonso, Jr., a native of Rio de Janeiro, Brazil, is the Director of Vocal and Choral Studies at California State University, Stanisla. He received a B.M.E. degree from the Universidade do Rio de Janeiro (UNI-Rio), a M.M. degree in Choral Conducting from the University of Missouri-Kansas City, and a D.M.A. degree in Choral Conducting and Pedagogy from the University of Iowa. Afonso is also a composer, arranger, and editor of choral music. He has been recognized for his research and performance of Brazilian choral music and continues to present workshops and lectures about the Latin American choral repertoire.

Samba-lelê is a silly children's folksong from Brazil. It begins with a repeated rhythmic figure, and each section of the choir alternates between carrying a phrase of melody and joining the vocal rhythm section. The middle section shifts suddenly from F major to F minor in a slow tempo, then returns to the same rhythmic figure of the beginning of the piece. The harmony is inflected throughout with modern chords reflecting the influence of *bossa nova*.

*Samba-lelê Samba-lelê tá doente,
Tá co 'a cabeça quebrada.
Samba-lelê precisava
De umas dezoito lambadas.
Samba, samba, Samba-lelê!
Pisa na barra da saia, lelê.*

*O mulata bonita,
Onde é que você mora?
Moro na Praia Formosa,
E daqui vou me embora.
Samba, samba, Samba-lelê!
Pisa na barra da saia, lelê.*

*Diga, mulata bonita,
Como é que se namora?
Põe o lençinho no bolso,
Com a pontinha de fora.
Pisa, pisa, pisa, mulata,
Pisa na barra da saia, mulata.*

*Samba-lelê is sick,
He has a broken head,
Samba-lelê needed
Some eighteen hard hits.
Samba, samba, Samba-lelê!
Step on the skirt's hem, lelê.*

*Oh beautiful brunette,
Where do you live?
I live on Formosa Beach,
And I am leaving this place.
Samba, samba, Samba-lelê!
Step on the skirt's hem, lelê.*

*Tell me, beautiful brunette,
How does one court?
Put a small handkerchief in the pocket
And leave a small point out.
Step, step, step, brunette girl,
Step on the skirt's hem, brunette girl.*

University Chorus program notes by Bomi Lee, Josh Hamilton, Nicholas D. Gray, Jung Hyun Ahn, and Won Joo Ahn

Selections by the Cardinal Singers

Jubilate

Vytautas Miškinis

Jubilate was composed in 2009 for the Drakensberg Boys Choir of South Africa and their director Johann van der Sandt. It begins with a series of rhythmic figures introduced by the women's voices, followed by a syncopated pattern in the men's voices, creating exciting cross-rhythms as the key of D major is established. A cascading figure in the women's voices emulates the sound of pealing bells, which is then passed to the male voices as the women take over the syncopated pattern. The central portion of *Jubilate* becomes much more serene, as a plea for prayer reverently leads to the key of F major. A stately passage of praise to the Father and the Holy Spirit is followed by the joyous return of the opening Jubilate.

*Jubilate et orate nomine Deo.
Benedictus qui venit in pace
et stolis albis candidi.
Laudate omnis, terra et coeli.
Gloria tibi, Domine cum Patre
et Sancto Spiritu, gloria,
in sempiterna saecula
Jubilate!*

*Sing and pray in the name of God.
Blessed is he who comes in peace
and clothed in shining white garments.
Praise ye all, of the earth and of heaven.
Glory to you, O Lord, with the Father
and the Holy Spirit, glory,
forever and ever.
Sing!*

Spanish composer Francisco Guerrero received his early musical training from his older brother Pedro, and later he studied with Cristóbal de Morales. He became *maestro de capilla* at Jaén Cathedral at the age of 17. Three years later he went to Seville as cantor at the Cathedral. He traveled widely in Spain and Portugal, and later in his life to Italy and the Holy Land. His works were published widely during his lifetime, and he enjoyed a exceptional reputation both as a singer and composer. His output includes 18 masses and some 150 other liturgical works. He was also a prolific composer of secular songs.

Maria Magdalena et altera Maria is an Easter motet which tells the story of Mary Magdalene and the other Mary visiting the tomb of Jesus to anoint his body, and finding an empty tomb. The six-voice motet is in two parts: the first depicts their arrival at the tomb, and the second part describes what they encountered upon entering the tomb. Guerrero's remarkable gift for imitative counterpoint is found throughout the motet.

*Maria Magdalena et altera Maria
emerunt aromata ut venientes ungerent Jesum.
Et valde mane una Sabbatorum
veniunt ad monumentum
orto iam sol. Alleluia!*

*Et introeuntes in monumentum
viderunt iuvenem sedentem in dextris
coopertum stola candida et obstupuerunt.
Qui dicit illis:
"Jesum quem quaeritis
Nazarenum crucifixum:
surrexit non est hic.
Ecce locus ubi posuerunt eum." Alleluia!*

*Mary Magdalene and the other Mary
brought spices so that they might anoint Jesus' body.
And very early on the Sabbath,
they came to the tomb
just after sunrise. Alleluia!*

*Entering the tomb,
they saw a young man sitting on the right
side dressed in a white robe.
He said to them:
"You are looking for Jesus of Nazareth,
who was crucified:
he has risen, he is not here.
Look, there is the place they laid him." Alleluia!*

Mark 16: 1-2, 5-6

Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1

Johannes Brahms

Johannes Brahms confronted the topic of man's purpose on earth in numerous compositions throughout his lifetime, most poignantly in works such as *Ein deutsches Requiem*, *Schicksalslied*, and in his grand four-movement motet *Warum ist das Licht gegeben dem Mühseligen*. The motet is structured like many of J.S. Bach's cantatas, where the weight of the work lies in the first movement and a concluding chorale summarizes the overall message. In the first movement he asks what the purpose is of life that is given to those who live in misery, and who long for the grave. With a text from the book of Job, Brahms employs an extended, highly-chromatic fugue subject, with emphatic iterations of "Warum?" throughout the movement. The lyrical second movement, with a text from the third chapter of Lamentations, suggests we raise our hearts and hands to God for the answer. The text of the third movement reminds mortals to be patient, and trust in a compassionate, merciful God. The closing chorale, based on Martin Luther's translation of the Nunc Dimittis, suggests that we cannot answer the question posed in the beginning, but that it lies in God's hands.

*Warum ist das Licht gegeben dem Mühseligen,
und das Leben den betrübten Herzen
(die des Todes warten und kommt nicht,
und grüben ihm wohl aus dem Verborgenen,
die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen),
und dem Manne, des Weg verborgen ist,
und Gott vor ihm denselben bedeckt?*

*Lasset uns unser Herz samt den Händen
aufheben zu Gott im Himmel.*

*Why is light given to those in misery,
and life to afflicted souls
to those who wait for death, and it comes not;
who dig for it secretly,
who nearly rejoice and are glad
that they have found the grave),
and to the one whose way is hidden
and from whom God has hidden himself?*

Job 3:20-23

*Let us lift up our hearts and our hands
to God in heaven.*

Lamentations 3:41

*Siehe, wir preisen selig,
die erduldet haben.
De Geduld Hiob habt ihr gehöret,
und das Ende des Herrn habt ihr gesehen;
denn der Herr ist barmherzig,
und ein Erbarmner.*

*Behold, we call them blessed,
those who have endured.
You have heard of the patience of Job
and you have seen the purpose of the Lord;
for the Lord is compassionate,
and a merciful God.*

James 5:11

*Mit Fried und Freud ich fahr dahin
in Gottes Willen;
Getrost ist mir mein Herz und Sinn
sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mir Schlaf worden.*

*In peace and joy I now depart
according to God's will;
my heart and mind are comforted,
calm and still.
As God has promised me,
death has become my sleep.*

Martin Luther's chorale *Mit Fried und Freud ich fahr dahin*, adapted from Luke 2:29-32

Nunc Dimittis

Giovanni Pierluigi da Palestrina

Palestrina composed six settings of the *Nunc dimittis*, ranging from four to twelve voices. The version for a double choir of eight voices is perhaps his most often performed setting of the Song of Simeon text. The work is largely antiphonal, with little direct imitation. At the Gloria Patri, Palestrina moves to triple time (*tempus perfectum*), then returns to duple meter with extended phrases to portray the idea of timelessness. At the text "et in saecula saeculorum" Palestrina suddenly makes extensive use of imitation as he concludes the work.

*Nunc dimittis servum tuum, Domine,
secundum verbum tuum, in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante facem omnium populorum.
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
Gloria Patri et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen*

*Now let thy servant depart in peace,
O Lord, according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.
Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.*

And So It Goes

Billy Joel, arr. Bob Chilcott

Pianist, singer, and songwriter Billy Joel is well known to audiences of popular music around the world. His early career included stints with the rock band The Echoes, which was later transformed into The Hassles, and Attila, a duo with drummer Jon Small. He attained stardom as a solo performer in the 1970's with such hits as *Piano Man* (1973) and *Just the Way You Are* (1978), from the album *The Stranger*. A string of hits including *My Life*, *Big Shot*, *Honesty*, *You May Be Right*, *Uptown Girl*, *Tell Her about It*, *Leave a Tender Moment Alone*, *An Innocent Man*, and *The Longest Time* have kept him at the forefront of the pop scene.

Joel wrote *And So It Goes* in 1983 and recorded it on his 1989 album *Storm Front*. Bob Chilcott, former member of the King's Singers and an active choral arranger and conductor in Britain, arranged it in six parts for the King's Singers Anniversary Jubilee celebration in 1992.

*In ev'ry heart there is a room,
a sanctuary safe and strong.
To heal the wounds from lovers past,
until a new one comes along.*

*I spoke to you in cautious tone,
you answered me with no pretense.
And still I feel I said too much.
My silence is my self-defense.*

*And ev'ry time I've held a rose
it seems I only felt the thorns.
And so it goes and so it goes,
and so will you soon I suppose.*

*But if my silence made you leave,
then that would be my worst mistake.
So I will share this room with you.
And you can have this heart to break.*

*And this is why my eyes are closed,
it's just as well for all I've seen.
And so it goes, and so it goes,
and you're the only one who knows.*

*So I would choose to be with you.
That's if the choice were mine to make.
But you can make decisions too.
And you can have this heart to break.
And so it goes, and so it goes,
and you're the only one who knows.*

All the Things You Are

Jerome Kern, arr. Ward Swingle

American composer Jerome Kern composed some 700 popular songs and more the 100 film and show scores. He met Oscar Hammerstein II in 1925, and the two would collaborate on numerous scores over the next several years. *All the Things You Are* was from the 1939 Broadway show *Very Warm for May*, which was to be Kern's last Broadway show.

Composer-arranger Ward Swingle graduated *summa cum laude* from the Cincinnati Conservatory and studied piano with the celebrated Walter Gieseking in postwar France. In Paris in the sixties he was a founding member of the fabled Double Six of Paris, then took the scat singing idea and applied it to the works of Bach, hence The Swingle Singers, whose early recordings won five Grammys.

When the Paris group disbanded in 1973, Ward Swingle moved to London and formed an English group, expanding the repertoire to include classical and avant-garde works along with the scat and jazz vocal arrangements. He has remained active as a guest conductor and clinician in the United States and abroad.

(Notes from the Ward Swingle official website)

*You are the promised kiss of springtime
that makes the lonely winter seem long.
You are the breathless hush of evening
that trembles on the brink of a lovely song.
You are the angel glow that lights a star,
the dearest things I know are what you are.
Some day my happy arms will hold you,
and someday I'll know that moment divine
when all the things you are are mine.*

Selections by the Concert Band

Circus Days

Karl L. King, arr. Loras J. Schissel

Karl Lawrence King was born in Paintersville, Ohio, the only son of Sandusky and Anna Lindsey King. The family moved to Canton, Ohio when he was eleven, where young Karl used the income from a paper route to purchase a cornet and begin taking lessons with Emile Reinkendorff, director of the Grand Army Band of Canton. King left school after the eighth grade and began learning the printing trade, but continued composing music and studying scores at night. At the age of 19, he literally ran off to join the circus; specifically, playing baritone and composing for the Robinson Famous Shows. After seven years with various circus bands, including leading the Barnum & Bailey Circus Band, he settled down in Fort Dodge, Iowa with his wife Ruth, where he led the Fort Dodge Municipal Band for fifty-one years.

King composed over 300 works and is most well-known for his "circus marches," which are usually similar in form to patriotic marches but move at a much faster tempo and are often very technically challenging. *Circus Days* is a "screamer," a particular march used to stir up the audience during a show. It contains many contrasts in articulation and dynamic range, and provides opportunities for each section to be showcased. King himself loved breakneck tempos, and would tell the members of the Fort Dodge Municipal Band that he liked to play his galops at "one beat to a page." This march evokes the glory days of the traveling circus, cotton candy, and a fantastic evening under the big top!

The Red Balloon

Anne McGinty

A native of Findlay, Ohio, Anne McGinty began her pursuit of higher education at The Ohio State University before moving to Tucson, Arizona to pursue a career as a flautist. She later returned to school and received her Bachelor of Music and Master of Music Degrees from Duquesne University with emphases in flute performance and composition. Although having a library of pieces ranging from grade one to grade five, her works for young band have received the widest recognition. In addition to her efforts in the field of music education, McGinty is also a highly respected composer of professional level music, and was the first woman commissioned to write an original work for the United States Army Band. She and her husband John Edmondson formed Queenwood Publications in 1987, and although they sold the company to Neil A. Kjos in 2002, they continue to write and publish exclusively under the Queenwood/Kjos name.

The Red Balloon is based on a painting that left an impression on the composer even though she viewed it only once. It depicts a small child and a grandfather facing away. Both people and the background were painted white-on-white. The only splash of color in the scene is a red balloon held by the child. This programmatic work is intended not only to suggest the flight of a balloon, but also to encourage the players and audience to visualize its journey in the air. While it is very accessible to young groups for its simple technical demands and rhythms, the piece is written primarily in the Lydian mode, which is very uncommon for young musicians, and the high level of musical expression will challenge even the most mature ensemble of performers.

Hebrides Suite

Clare Grundman

Clare Ewing Grundman was born on May 11, 1913, in Cleveland, Ohio. He earned a Bachelor of Science in Education from The Ohio State University and taught public school instrumental music teacher in Columbus, Ohio and Lexington, Kentucky before returning to The Ohio State University to complete his master's degree and serve on the faculty. Grundman later embarked on a career as a freelance composer, studying with Paul Hindemith near the beginning of World War II and joining the U.S. Coast Guard as a chief musician. After the war he continued his composition career, primarily writing for major television and radio networks. He has composed many band pieces for student musicians, and is highly decorated as both a composer and a teacher.

Published in 1962 and dedicated to David S. Adams, the *Hebrides Suite* is a collection of folk songs from a group of islands located off the western coast of Scotland. The songs included in this arrangement were taken from Marjory Kennedy-Fraser's collection, "Songs of the Hebrides," published in four separate volumes from 1909 to 1925. Since Kennedy-Fraser's intended audience were middle- and upper-class Americans, she adapted the tempos and rhythms to make them more similar to American folk music, a controversial choice that has left some musicologists doubting their authenticity. Regardless, Clare Grundman's settings are masterfully orchestrated for bands while retaining the charm and flavor of the original tunes.

Cumberland Falls Overture

Brant Karrick

Brant Karrick is currently the Director of Bands at Northern Kentucky University in Highland Heights, Kentucky, where he administers the entire band program, including the Symphonic Winds, the Concert Band, and the Basketball Pep Band. He previously served in a similar role at the University of Toledo. Prior to moving into higher education, he taught at Beechwood High School and Bowling Green High School, both in Kentucky. His education includes a Bachelor of Music Education from the University of Louisville, a Master of Arts in Education from Western Kentucky University, and a Ph. D. in Music Education from Louisiana State University.

Cumberland Falls Overture intends to evoke images of one of Kentucky's most beautiful and elegant treasures. Cumberland Falls, sometimes called the Little Niagara, the Niagara of the South, or the Great Falls, is a large waterfall on the Cumberland River in southeastern Kentucky, near Corbin. The beginning of the piece depicts the gentle flow of the Cumberland River, on a crisp but pleasant fall morning. Nature and varying abundant wildlife surround the serene waterway and are reflected musically through the faster tempo, the introduction of new themes and the many varying instrumental colors. The final statement of the main theme is foreshadowed with the Shaker tune "Simple Gifts" in tribute to Aaron Copland – the "Dean of American Music." Just as the river's water becomes great torrents of sight, sound, and energy spilling over with exhilaration, the ending of the work builds into a glorious voluminous climax! The piece was commissioned by the Southeastern Kentucky Music Association for the 2007 Festival Band.

Gershwin, A Medley for Concert Band

George Gershwin, arr. Robert Russell Bennett

George Gershwin was born in Brooklyn, New York, the second of four children of Jewish immigrants from Ukraine. His parents had purchased a piano for his older brother Ira, but it was George who showed an interest in the music lessons. After trying several piano teachers, he found a mentor in Charles Hambitzer, who actually trained him in a classical style and encouraged him to attend symphony orchestra concerts. After leaving school at age 15, Gershwin worked as a "song plugger" on Tin Pan Alley in New York City. During this time he also began composing songs, rags, and other tunes in the popular style. Unfortunately, he was diagnosed with a cystic malignant brain tumor early in 1937, and died later that year.

Tonight's arrangement features several well-known Gershwin works, including *Rhapsody in Blue*, "Strike Up the Band" from a 1930 musical of the same name, "Embraceable You" from *Girl Crazy*, and "I Got Rhythm," also from *Girl Crazy*. Bennett, a prolific composer in his own right, orchestrated and arranged for many Broadway productions, including collaborations with Jerome Kern, Richard Rogers, and Gershwin. You may feel the urge to sing along during this medley of works by one of America's finest composers!

Concert Band program notes written by David Elliott

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presents

John Combs, *piano*

Student of Naomi Oliphant

with

Jennifer Potochnic, *oboe*

Paul Tromba, *bassoon*

Student Recital

Tuesday Evening

April 16, 2013

8:30 p.m.

Bird Recital Hall

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Thank you.

PROGRAM

Piano Sonata No. 17 in D Minor, Op. 31, No. 2

Ludwig van Beethoven

Largo-Allegro

(1770-1827)

Adagio

Allegretto

Piano Sonata, Op. 1

Alban Berg

(1885-1935)

PAUSE

Trio pour piano, hautbois, et basson

Francis Poulenc

Presto

(1899-1963)

Andante

Rondo

Jennifer Potochnic, *oboe*

Paul Tromba, *bassoon*

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4/16/13

The University of Louisville School of Music
Percussion Ensemble

Greg Byrne, *Director*
Travis Nestor, *Graduate Assistant*

Program

Brazilian Samba

Traditional

Samba de Arcata

Ray Holman

Dick Sisto, *vibes*

Fins

Jimmy Buffet

Margaritaville

Jimmy Buffet

Yellow Bird

Norman Luboff

Day – O

William Attoway

Let Me Inside

Santana

Margarita

Sam Harris

Sam Harris, *pan*
Scott Anthony, *piano* Anita Dane, *bass* Terry O'Mahoney, *drums*

West Africa Circle Dance

Traditional Ghana

St. X Jungle Drummers, *djembes*
U of L PEACC Program Volunteers, *dancers*

Ke Bendo

Traditional Guinea

Featuring the St. X Jungle Drummers

Sam Braussard, Paul Holt, Jack Leonard, Conner Meeks, Jack Osbourn, Zack Shumate, Daniel Spitz, Nathan Vasquez

Rick Mattingly, *Director*

Rancho Jubilee

*Kaamos (Polar Night)

Marc Satterwhite

Concerto for Marimba and Percussion Ensemble

Ney Rosauro

- I. Greetings
- II. Lament
- III. Dance
- IV. Farewell

Mandi Roberts, *soloist*

*Premiere

The University of Louisville Percussion Ensemble Personnel

Jecorey Arthur
Stephen Baker
Mike Cowan
Chris Cutshaw
Aimee Edelen

Kourtney Howard
Forest Kelly
Matthew McClimon
Kyle McCoy
Chris Mudd
Travis Nestor

Mandi Roberts
Samantha Sankey
Kaity Skeen
Jimmy Weixler
Spencer Zembrodt

Kaamos
(*Polar Night*)
(2012)

for six marimba players on three marimbas

Program notes

"Kaamos" is a Finnish word, which refers to the "polar night," that time in the winter above the Arctic Circle when the sun never rises above the horizon. The season can vary in length from a day or two to several months, depending on how far north a given location is. Although the sun never completely appears during this period, it can approach the horizon, and so it is not actually totally dark all the time. Indeed there are hauntingly beautiful variations in the twilight, as the sun seems to try to rise, but never quite makes it. Of course, the darkness is more complete and longer lasting the further north one goes.

This season affects people very differently (as does the endless day of summer in the same regions). Some find it compelling and mystical, while others have difficulty dealing with it (Finnish even has a word, "kaamosmasennus," meaning "polar night depression"). In this piece, though, I concentrate on the mystery, the beauty, and the sense of wonder inspired by such a strange experience, something one could perhaps imagine more easily on another planet than here on our own Earth.

Kaamos is, in a way, a companion piece to another recent work of mine, *Yötön Yö* (*Nightless Night*), in which I try to imagine the music of the midsummer "white nights" in these climes, when the sun never sets. Both pieces are the indirect result of a trip I made to Finland in October of 2011. I did not get to experience either phenomenon, but was very intrigued by them, and was delighted to learn the lovely Finnish terms.

After attending some concerts by the wonderful percussion ensemble at the University of Louisville, I was moved to write something for them, and for their director, my colleague Greg Byrne. These concerts included some pieces for marimba ensembles of different sizes, demonstrating how interesting it can be to write for a group of like instruments. I love percussion, and have been known to use a very large number of percussion instruments in a single work, which of course presents certain practical challenges (availability of exotic instruments, set up time for rehearsal and performance, cartage). So, thinking of these very effective pieces using nothing but marimbas, I decided on the instrumentation for *Kaamos*. It helps, of course, that the marimba has a very wide range, and that the sound of the instrument is not all that homogenous throughout the several octaves. The uppermost notes are brittle and dry, almost like a xylophone, while the bottom register is rich, resonant and darkly mysterious. I have exploited these differences fully, using a wide variety of textures.

Kaamos is in a single movement, lasting about six and a half minutes. For those interested in such things, the initial proportions were determined using the Golden Section (.618—a ratio found in many natural phenomena and also much used to determine proportions in art, architecture, and music), and the Fibonacci Series, although in the course of composition they were slightly deviated from. For some reason, the mathematical determinism that creates the polar night inspired me to use another kind of mathematical determinism in composing the piece. The climax occurs at approximately the Golden Section point. The melodies and the harmonies, however, were arrived at more intuitively, and not according to any preset formulas.

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Lourenço Vasconcellos,
jazz drum set

Student of Jason Tiemann

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Tuesday Evening
April 16, 2013
6:30 p.m.
Bird Recital Hall

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Thank you.

PROGRAM

Free Improvisation

Graeme Gardiner, *alto saxophone*
Nicollete Leigh Boese, *dance*

Arrasta pé Luisviano

Lourenço Vasconcellos

Renato Vasconcellos, *melodica*
Brandon Coleman, *guitar*
Luke McIntosh, *electric bass*
Joey Thieman, *trumpet*

Eterna

Egberto Gismonti

Beth Ernest Dias, *flute*
Brandon Coleman, *guitar*
Luke McIntosh, *acoustic bass*
Joey Thieman, *flugelhorn*

Someday my Prince will come

Frank Churchill

Minority

Gigi Gryce

Kendal Carter, *piano*
José Oreta, *acoustic bass*

O caminho do meio

Lourenço Vasconcellos

Jon Driver, *tenor & soprano saxophones*
Ethan Evans, *trombone*
Shane Porter, *baritone saxophone*
Jonathan Gardner, *acoustic bass*

Descarga de Energia

Lourenço Vasconcellos

Jon Driver, *soprano saxophone*
Ethan Evans, *trombone*
Shane Porter, *baritone saxophone*
Ashley Miller, *alto saxophone*
Jonathan Gardner, *acoustic bass*
Marie Knuven, *acoustic bass*
Diego Lyra, *piano*

HipHop

Lourenço Vasconcellos

Ashley Miller, *alto saxophone*
Thomas Souza, *alto saxophone*
Jon Driver, *tenor saxophone*
Shane Porter, *baritone saxophone*
Ethan Evans, *trombone*
Mike Smith, *trombone*
Joey Thieman, *trumpet*
Nick Kaiser, *trumpet*
Jonathan Gardner, *acoustic bass*
José Oreta, *electric bass*
Brandon Coleman, *guitar*
Kendal Carter, *piano*
Jecorey Arhur, *rap*

PROGRAM NOTES

Free Improvisation

Graeme was the first person I played with when I got here two years ago. We've developed a very nice musical relationship with a focus on free improvisation and creation of new sound colors, first with the Barionyx Trio, and then with the duo. The idea of inviting a dancer to join us has been in my mind for a long time, and I'm glad Nicollete was happy with the idea! Another very important aspect of this number is my interest and admiration of the chants and rhythms of the Afro-Cuban Religion Santeria. I started studying the Batá drums right before I came to the US, and have been listening, reading and practicing a lot since then. The rhythms are so beautiful! Elegguá is the Orishá of fate, destiny or luck, and responsible for opening and closing doors and roads. I thought it would be good to open this recital with an improvisation over a Toque (a specific set of rhythms and chants) in his honor.

Eterna

Egberto Gismonti

This absolutely beautiful melody struck me at the first time I heard it in 2008. Surprisingly, I have never played this tune, even though it is one of my favorites!

For the last three years I have been playing with Egberto Gismonti, and have learned a lot from him, and for that I'm very glad!

For tonight's arrangement I have the pleasure to count on my incredible friends Luke, Brandon and Joey, as well as the beautiful sound of my mom's flute!

Arrasta-pé Luisviano

Lourenço Vasconcellos

Arrasta-pé is a party where people dance to a lot of rhythms usually from the northeast of Brasil, like Baião, Xote and Xaxado. It could be also be used to refer to one particular rhythm or style. Hermeto Pascoal, an incredible musician and one of my favorite composers wrote the *Arrasta-pé Alagoano* (For the state of Alagoas). I was inspired by the idea of the ostinato bass line that he uses, and wrote the *Arrasta-pé Luisviano* (for the city of Louisville!). To make this party even happier, I have the pleasure of inviting my father to join the quartet!

Someday my Prince Will Come

Frank Churchill

I've always loved to play in the piano trio setting! Three instruments so different from one another, with apparently such specific roles! But there lies the magic (and the hard part!) The great trios sound like one instrument, and those roles are always interchangeable, and that's what José, Kendal and I are striving for! We wrote this arrangement together in one of our first rehearsals last year.

Minority

Gigi Gryce

During this semester I took Chris Fitzgerald's theory and improvisation class, where we transcribed, studied and played a lot of great music. One of the recordings we worked on was *Minority*, with the Kenny Baron trio. Wow! The energy is so good!

With that spirit in mind, here's our take on that!

O Caminho do meio

Lourenço Vasconcellos

Because of my lack of patience and ability to control my emotions, I had a very turbulent last semester, when among other things, I had to learn how to play drums with only one hand! After things settled down, I felt like I needed to take a deep breath and look at myself with a different perspective. I wrote a suite in three movements that reflected what I needed to go through from then on. The first movement is entitled *O Início* (The Beginning), and it was performed last month in the Jazz Composer's recital. The second movement *O Caminho do meio* (The middle ground) is a meditative prayer, inspired by a conversation I had with my good friend Luiz Potter. He told me that I should look for that middle ground in my actions, because my extremes were taking me to dangerous collision paths. After that, we talked about Indian Rhythms! So here's the result of all that.

Descarga de Energia

Lourenço Vasconcellos

This is the third movement of the suite (Energy discharge). It represents a good and safer way of releasing the energy that we all have inside ourselves. The theme is an expansion of a couple measures of music I wrote with my friend Aline in 2011. The piece's structure, playing and soloing are very

much inspired by the Free Jazz music played by John Coltrane and his last quintet from 1965 to 1967. Last year I really got into the recordings of that group, and was especially impressed with drummer Rashied Ali. His playing is so intense and full of energy, creating walls of sound that are just beautiful. I started to look for ways to play in that style, but utilizing a Brazilian vocabulary.

HipHop

Lourenço Vasconcellos/Jecorey Arthur

I've always considered myself a very open minded person, but still, I found out that there is so much music in the world of which I knew the existence but never really spent time listening to it carefully! Imagine how much more there is that I have never even heard about!!

One of the things I enjoyed the most in this last year of my studies was to hang out with my friends José and Brandon and just listen to a lot of different music. We listened to heavy metal, progressive rock, electronic music, bluegrass, hiphop and so much more. And I would always think either I liked it or not: "How come I never heard that??"

I especially enjoyed discovering hiphop! The flow of words over a nice and nasty groove feels really good to me.

That's why I wrote this piece and invited my friend Jecorey to write the lyrics and rap over it! I am very excited about it, and hope you enjoy it!

SOM
2013
100

Teil's Oboe Recital
"With A Little Help From My Friends"
Wednesday Evening
April 17, 2013
7:00 PM
Comstock Concert Hall

Amadigi di Guala - Aria: Destero dall empia dite
George Handel
(1685-1759)

Claire DiVisio, Soprano Jon Wyson, Baroque Trumpet
Jessica Dorman, Piano

Scottish Scenes "Legende Pastorale" op. 138
Benjamin Godard
(1849-1895)

John Combs, Piano

Les Folies d'Espagne
Marin Marais
(1656-1728)

Jackie Royce, Basso Continuo
David George, Piano

Stomp Box, duet for oboes
Robbie McCarthy
Lindsay Foster, Oboe

Intermission

Seven Shorts for oboe and clarinet
Chris Kincaid
Dylan Lloyd, Clarinet

4th Solo de Concert for Oboe and Piano Op. 77
Stanislas Verroust
(1814-1863)

David George, Piano

Variations on the theme "Là ci darem la mano"
Ludwig van Beethoven
(1770-1827)

That Trill Trio
Dylan Lloyd, Clarinet Jackie Royce, Bassoon

"My idea is that there is music in the air, music all around us; the world is full of it, and you simply take as much as you require."
Edward Elgar

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099

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Michael Burkhead, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*
Dylan Lloyd, *clarinet*
Christina Hatfield, *soprano*

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Wednesday Evening
April 17, 2013
8:30 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Concert Piece in F-minor, Op. 113, No. 1 (1832)

Felix Mendelssohn
(1809-1847)

with Dylan Lloyd, *clarinet*

from *Quatour Pour La Fin Du Temps* (1940)
Abîme de Oiseaux

Olivier Messiaen
(1908-1992)

Sonata for Clarinet and Piano (1939)

Paul Hindemith
(1895-1963)

I. Mässig bewegt

II. Lebhaft

III. Sehr langsam

IV. Kleines Rondo, gemächlich

INTERMISSION

Dance Preludes for Clarinet and Piano (1954)

Witold Lutosławski
(1913-1994)

I. Allegro molto

II. Andantino

III. Allegro giocoso

IV. Andante

V. Allegro molto

Monolog No. 3 for Clarinet solo (1977)

Erland von Koch
(1910-2009)

I. Andante sostenuto

Der Hirt auf dem Felsen, D. 965 (1828)

Franz Schubert
(1797-1828)

with Christina Hatfield, *soprano*

PROGRAM NOTES

Concert Piece in F-minor, Op. 113, No. 1 (1832)

Felix Mendelssohn
(1809-1847)

Jakob Ludwig Felix Mendelssohn Bartholdy (known better as simply Felix Mendelssohn) was born to in Hamberg on February 3, 1809. The son of a prominent Jewish family, young Felix (like Mozart before him) was regarded as a child prodigy, although his parents did not seek to capitalize on his talents. By the time he was 13, Mendelssohn was already a published composer. By 14 he had written twelve string symphonies, and by 15 had written his first symphony for full orchestra. He is probably best known for his Hebrides Overture and the incidental music to Shakespeare's *A Midsummer's Nights Dream*.

Mendelssohn met Heinrich Baermann (father of Carl Baermann) sometime in 1829 and quickly became friends. Like Mozart composed his clarinet works for his "friend" Anton Stadler, so too did young Mendelssohn compose for the father/son clarinet duet of Heinrich and Carl. Both pieces were written in December of 1832 and premiered a month later with Heinrich on Clarinet, Carl on Bass Horn, and Mendelssohn himself at the Piano. These pieces were later orchestrated, the first by Mendelssohn and the second by Baermann.

The piece opens with a fiery fanfare giving way first to a cadenza like section for the first clarinet, then repeats and brings forward the second clarinet's cadenza. The movement (marked at the beginning as *Allegro con fuoco*) is passionate and moving, coming to a soft, almost unsettling ending. The second is a 9/8 waltz that is light and fanciful, leading us into the flourishing *Presto* of the third movement which brings this great piece to a climatic finish.

from *Quatour Pour La Fin Du Temps* (1940)
Abîme de Oiseaux

Olivier Messiaen
(1908-1992)

"I give bird songs to those who dwell in cities and have never heard them, make rhythms for those who only know military marches or jazz, and paint colors for those who see none." ~ Olivier Messiaen

After the outbreak of World War II, Messiaen was drafted into the French army serving in a medical assignment. During the summer of 1940 he was captured and taken to Görlitz, and was imprisoned at Stalag VIII-A. Here a chance encounter with a violinist, and cellist, and a clarinetist would inspire Messiaen to compose one of the great masterpieces of the 20th century; *Quatour Pour La Fin Du Temps* (Quartet for the End of Time).

The third movement of this piece, *Abyme de Oiseaux* (Abyss of the Birds), is written for clarinet solo. It was said that when Messiaen was a student his teacher Paul Dukas told his students to "listen to the birds". And listen Messiaen did. This movement utilizes Messiaen's interest in not only the bird songs he so dearly loved, but also with the manipulation of time and use of different rhythmic cells. The piece opens painfully slow, creating a sense of infinity and emptiness. This climaxes into the second half of the piece, where the bird songs flurry back down into the recap.

Sonata for Clarinet and Piano (1939)

Paul Hindemith
(1895-1963)

It has always been important for German composers to link themselves back with those who paved the way for them. This lineage link is made all the easier for Hindemith, who studied composition from Arnold Mendelssohn, son of Felix Mendelssohn's second cousin Wilhelm Mendelssohn.

Starting in 1935 (after fleeing Germany for the United States having had some less than good meetings with Nazi officials), Hindemith began an ambitious project to compose a sonata for each instrument. The clarinet sonata was apart of this project, and was completed in only 8 days in 1939. The piece is set in four movements, with the first movement including motives that would help influence the following three movements.

Dance Preludes for Clarinet and Piano (1954)

Witold Lutosławski
(1913-1994)

The name Witold Lutosławski will always be etched in the history books at the University of Louisville as the first recipient of the Grawemeyer Award for music composition. Beginning in 1985 with Lutosławski's *Symphony No. 3*, the Grawemeyer award has been given to a composer for a piece of new music written by a living composer.

Born in Poland, much of Lutosławski's music is influenced by Polish folk music. This is very much true for the *Dance Preludes*. The version of the music heard here is actually the original version, with the composer having also done a version for clarinet, harp, piano, percussion and strings in 1955 and in 1959 did a version for the Czech nonet (woodwind quintet, violin, viola, cello, and double bass). Though this five movement work is based on Polish folk music, Lutosławski has interwoven it together so well that one can not be determined from the next. Lutosławski once said of the work this it was his "farewell to folklore for an indefinite period".

Monolog No. 3 for Clarinet solo (1977)

**Erland von Koch
(1910-2009)**

Similarly to Paul Hindemith's "sonata project", the *Monolog No. 3* for Clarinet solo is actually apart of a set of 18 monologs von Koch wrote for different instruments. Born in Stockholm, von Koch studied at the Stockholm Conservatory where he would eventually become a professor.

The *Monolog No. 3 for Clarinet* is a two-movement work, with the first movement being the more important of the two (as the second movement returns to the opening motive of the first movement). The first movement is all based on the opening rising motive, which is heard in varying forms throughout the piece. At the beginning of the piece, von Koch has multiple instruments the piece could be played on, including both A and Bb clarinets, Eb clarinet, and Bass clarinet.

Der Hirt auf dem Felsen, D. 965 (1828)

**Franz Schubert
(1797-1828)**

For Schubert to only have lived 31 years it is nothing short of remarkable that he had a compositional output of well over 1000 pieces (much of which were published posthumously). In 1828, Schubert finally saw a bit of good fortune, achieving success with a series of subscription concerts. For this series he was approached by the soprano Anna Milder-Hauptmann, asking him to compose an aria detailed specifically for her. The result was *Shepherd on the Rock*.

Of the lieder that Schubert composed, *Der Hirt auf dem Felsen* is only one of two that is written with an obligato solo instrument. Although it was composed primarily for the show casing of Frau Hauptmann, it is very duet like with the soprano and clarinetist passing melodic material back and fourth. It is divided into three "movements" that progresses through the story, finally ending on a glorious flurry from the clarinet that brings the piece to a fiery ending.

Der Hirt auf dem Felsen

(text after Wilhelm Müller's poem
"The mountain shepherd")

Wenn auf dem höchsten Fels ich steh,
ins tiefe Thal herneider seh,
und singe, und singe,

fern aus dem tiefen, dunkeln Thal
schwingt sich empor der Wiederhall,
der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wiederklingt,
von unten, von unten.

Mein Liebchen wohnt so weit von mir,
drum sehn ich mich so heiß nach ihr
hinüber.

In tiefem Gram verzehr' ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin.

So sehnend klang im Wald das Lied,
so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.

Der Frühling will kommen,
der Frühling meine Freud,
nun mach ich mich fertig
zum Wandern bereit.

The Shepherd on the Rock
(Translation: Lionel Salter)

When on the highest cliff I stand,
gaze down into the deep valley
and sing,

the echo from the ravines
floats upwards from the dark valley
far away.

The further my voice travels,
the clearer it returns to me
from below.

So far from me does my love dwell
that I yearn for her more ardently
over there.

With deep grief I am consumed,
my joy is at an end;
all hope on earth has left me;
I am so lonely here.

So longingly sounded the song in the wood,
so longingly it sounded through the night,
drawing hearts heavenwards
with wondrous power.

Spring is coming,
Spring, my joy;
now I will make ready
to go journeying.

Som
2013
132

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 18, 2013
3:00 p.m.
Bird Recital Hall

CONVOCATION

Les Adieux, Op. 21
Andante
Allegretto

Fernando Sor
(1778-1839)

Chris Kincaid, *guitar*
(student of Stephen Mattingly)

Improvisation III

Ryo Noda
(b. 1948)

Dan Gomby, *saxophone*
(student of Adam McCord)

Intrada

Otto Ketting
(1935-2012)

Andrew Osborn, *horn*
(student of Bruce Heim)

Parable for Solo Horn

Vincent Persichetti
(1915-1987)

Tyler Taylor, *horn*
(student of Bruce Heim)

Concert Etude

Alexander Goedicke
(1877-1957)

Jean-Christopher Gorce, *trumpet*
(student of Ansyn Banks)

Som
2013
131

UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 18, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Ev'ry Valley Shall Be Exalted from "Messiah"

G. F. Handel
(1685-1759)

Ian Hooper, *tenor*
(student of Daniel Weeks)
Jessica Dorman, *piano*

Sonata for Trumpet and Piano

Kent Kennan

Nathan Yothers, *trumpet*
(student of Herb Koerselman)
Jessica Dorman, *piano*

Proclamation

Ernest Bloch
(1880-1959)

Daniel Fieselman, *trumpet*
(student of Herb Koerselman)
Jessica Dorman, *piano*

Fantasia, Op. 630
I. Animato

Heitor Villa-Lobos
(1887-1959)

Nolan Aud, *tenor saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Sonata
III. Adagio-Presto

Bernhard Heiden
(1919-2000)

Jake Daniels, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Prelude and Fugue
II. Fugue

Bryce Fuhrman
(b. 1990)

Bryce Fuhrman, *conductor*
(student of Mark Lynn)
Carrie Ellis, *flute*
Riki Matsui, *violin*
Sam Meade, *viola*
Nick Volpert, *cello*
Addison Becker, *cello*
Nicholas Weiner, *cello*

SUM
2013
102

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Bruno Jose Vilhena De Souza,
jazz drum set

Student of Jason Tiemman

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Thursday Evening
April 18, 2013
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
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Thank you.

PROGRAM

GNADENWALD

Wolfgang Muthspiel (b. 1965)

When I first began to think about which tunes I wanted to do on my recital, this was one of the first tunes that came to mind. This is a drums and guitar (with loops, recorded right on the spot with the use of pedals) duo piece, composed by Wolfgang Muthspiel and performed with Brian Blade on the duo album "Friendly Travelers". Since first hearing Gnadewald, around 3 years ago, it became one of my preferred tunes for a couple of reasons: A strong and soulful melody, that can be stretched into so many possibilities; it is also complex and challenging to perform, but still so easy to listen and be "touched" by; and last, but definitely not least, Brian Blade plays absolutely fantastic in this recording – a "soloistic" approach throughout the entire tune but one can still clearly hear the groove, pulse and ideas inside the interaction between him and Wolfgang.

That's what I think music is: a message. Gnadewald inspires me to play at my best and most elaborate, but still keeping that simplicity and pureness art needs.

FEE-FI-FO-FUM

Wayne Shorter (b. 1933)

"Speak No Evil", the album in which this tune was first recorded, is a classic and one of my favorite jazz records of all time. The approach Wayne's quintet has in this album is something I want to pursue in my life: the group is so tight, secure and full of "stories" – each solo has its meaning, each solo goes directly to you. And Wayne Shorter compositions are great to play because they are not obvious. There is always that extra space to bend and do something different. Fee-Fi-Fo-Fum is like that! It has the blues, but also has a contemporary approach that make it still fresh – all from a recording from 1965. Furthermore, Elvin Jones' playing in this album is astonishing

– that unique feel, almost dragging, but still pushing forward the whole band. Mr. Jones and Mr. Blade are my super-heroes, and there is no better way to start a recital than bringing a little bit of their music with me.

ALL OF TIME

David Binney (b. 1961)

This is one of the densest pieces of the recital: it has a peculiar form, a complex harmony, and an intricate groove. It also has several peaks of energy, asking a really intense and focused approach when performing it. It reminds me of a rough paint, which you don't understand every detail you are seeing but still feel attracted and moved by the view. The angular melody provide the right balance of tension and relaxation and this dictates the manner which the band is performing it: the willing to tell something, but in a mode which you can interpret that in a number of different perspectives.

SANTA MARIA

Bruno "Gafanhoto" Souza (b. 1989)

This tune came to me last summer break, while I was back in Brazil at the "Santa Maria Waterfalls". I was laying in the sand admiring the beautiful view of that place, and my company dared me to compose a tune, just for fun, kidding. I accepted the challenge and wrote the first part of this melody in the sand, but that stayed in my mind until I finish the whole piece a week later. This piece remarks to the two sides of that picture: the beauty of the waterfall, but also the power and roughness of that mass of water.

LEMBRANDO DE CASA

Bruno "Gafanhoto" Souza

I composed this tune a couple of months after coming to America, during the hard times of adaptation – when I missed everybody back in Brazil. The funny thing is: instead of mourning and melancholy, this tune came to me full of happiness, full of good memories of how things were down there. "Lembrando de Casa" means "Remembering Home", and that was exactly what I was thinking: my family and all their laughs during the weekends in our house, the aroma of good food coming from the oven, the loudness and craziness any family reunion has... This tune means a lot to me because it came right when I started to get better and adapted here in Louisville, and my heart gets full of good energy by the memories every time I hear it.

A CHILD IS BORN/MOANIN/JOSHUA

Thad Jones (1923-1986)

Bobby Timmons (1935-1974)

Victor Feldman (1934-1987)

Arrangement: Bruno Gafanhoto Souza

This is a medley of three amazing tunes! When I had the idea of putting together three standards, I knew I wanted one ballad, one mid-tempo and one up-tempo tune. The point was the challenge to cover, in more or less 10 minutes, a wide range of playing styles but still giving it a sense of unity. So I chose three really special tunes: "Joshua", with that powerful drive and the tricky $\frac{3}{4}$ bridge; "Moanin", so groovy that asks for a really tight rhythm section; and "A Child Is Born", a deep and meaningful ballad.

FORMIGUEIRO

Ivan Lins (b. 1945)

Arrangement: Bruno Gafanhoto Souza

I grew up listening to Brazilian singers. I remember my parents had in our old house a huge shelf with lots of CDs and there were Djavan, Chico Buarque, Dick Farney, Milton Nascimento, Elis Regina, Ivan Lins... There was no instrumental music – I got into that a couple of years later, which turned out to be my passion. But what is funny is that, speaking about instrumental music, I started listening to Jazz, Blues and Rock – no Brazilian music! My Brazilian background is majorly based on singer-songwriters and it is a huge portion on my music, even when I am composing or performing in an instrumental setting. "Formigueiro" uses a metaphor to protest against Brazilian politicians, still sounding subtle and beautiful. I tried to emphasize that with a delicate arrangement with two guitars, string quartet and percussion.

THING OF GOLD

Michael League (b. 1984)

I didn't know Snarky Puppy, the band that performs this tune, until I came to the US. It instantly became one of my biggest influences. The reasons are possibly the same I mentioned about the other pieces of this recital, but this tune, particularly, sounds to me so big, majestic, beautiful – I always thought would be a great finale for a concert. Furthermore, Funk, Pop and Rock 'have always' been part of me. I could not finish my recital in a better way then mixing all that up into one tune. Listening to the beautiful melody of this tune and all the "push-forwards" of the modulations always makes me happy, full of good energy. And I hope you leave this hall with the same feeling!

PERSONNEL

Bruno "Gafanhoto" Souza, *drums*

Brandon Coleman, *guitar*

Luke McIntosh, *acoustic & electric bass*

Jonathan Vargas, *piano*

Diego Lyra, *keyboards*

Samir Kambarov, *alto sax*

Joey Thiemann, *trumpet*

Ethan Evans, *trombone*

Thomaz Souza, *tenor sax*

Ashley Miller, *vocals*

Anna Murakawa, *violin*

Marina Comfort, *violin*

Samuel Meade, *viola*

Ryan Snapp, *cello*

Renato Vasconcellos, *piano*

Thales Jr, *vocals*

BIOGRAPHY

Born in Belém, Brazil, Bruno "Gafanhoto" Souza is always looking to push his music forward. Graduating with a degree in Music Education at Universidade de Brasília, the 24-year old musician moved to Louisville in August of 2011 to pursue his Master's Degree in Jazz Performance. Energetic and passionate, Gafanhoto mixes in the same bowl the tradition of Art Blakey with the modern sound of Brian Blade, plus some rock and, of course, Brazilian Music influences.

His major works as a sideman include drumming for Brazilian samba singer Dhi Ribeiro, performing shows in Brazil and Angola; Brazilian rock guitarist, Marcelo Barbosa; sharing the stage with several guest artists as Edu Falaschi, Mikkey Dee, Aquiles Priester and Vinnie Moore; and shows with the jazz pianists Harry Pickens and Renato Vasconcellos; the Miami Saxophone Quartet; and Gene Perla. Also, Bruno has taken numerous masterclasses with the Drumming Masters' Kendrick Scott, Paulo Braga, Kiko Freitas, Edu Ribeiro and Rafael Barata.

Also a Music Education fan, "Gafanhoto" has appeared in clinics, taught private drum lessons, high schools and also keeps in his website (brunogafanhoto.com) a section with drum solo transcriptions, as well as a blog, where he writes a little bit about music and the nowadays cultural scene.

He is currently working on the debut album of his original group – FUNQUESTRA, expected to be released next fall, and has appeared on the debut albums of Luke McIntosh and Brandon Coleman, recorded during the Spring of 2013.

www.brunogafanhoto.com

SOM
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104

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Benjamin Heckel, *composer*

Student of Steve Rouse

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Thursday Evening

April 18, 2013

8:30 p.m.

Comstock Concert Hall

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Thank you.

PROGRAM

Tales From Arabia (2009-10)

- I. The Traveler
- II. The Marketplace
- III. The Princess

Lauren Cannady, *flute* Lindsay Foster, *oboe*
Alex Enyart, *clarinet* Tyler Taylor, *horn*
Jackie Royce, *bassoon*

Packed Like Sordinos (2011)

Bradley Curtin & Gabe Wartman, *trumpets*
Mason Gatch, *horn* James Clark, *trumpet*
Craig Potter, *tuba*

Friction (2010)

Tim Hutchens, *trombone*
Spencer Zembrodt, Matthew McClimon, Chris Cutshaw,
Jim Weixler, Stephen Baker & Jecorey Arthur, *percussion*
Brandon Neal, *conductor*

Winter Dusk (2011)

Emily Howes, *soprano*
Hannah Parker, *piano*

Retronome (2012)

- I. On Plumbers and Purple Mushrooms
- II. Alien Caves
- III. Lightcycle

electroacoustic

Night Falls On the Prairie (2010)

Roseanna Shafer, *harp*

Puck's Mischief (2012)

Carrie Ellis, *flute* Robert Acosta, *clarinet*
Jim Weixler & Jecorey Arthur, *percussion*
Hannah Parker, *piano* Jacob Head, *violin*
Eli Raines, *double bass*
Nick Calcamuggio, *conductor*

3 Walks for Piano (2011-12)

1. Charlie's Stroll
2. Solitary Wanderings
3. Pianoia

Joe Kohake, *piano*

Home Stretch (2012-13)

Seth Burkhardt & Erika Howard, *trumpets*
Mason Gatch, *horn* Sebastian VanHorn, *trombone*
Craig Potter, *tuba*
Jim Weixler, Spencer Zembrodt,
Chris Cutshaw & Jecorey Arthur, *percussion*
David Elliot, *conductor*

PROGRAM NOTES

Tales From Arabia

My creative aspirations are rooted in storytelling, so it makes sense that this early piece is semi-programmatic, following general story ideas that I will relate presently. In *Tales From Arabia*, a different instrument of the ensemble is the main carrier of the central motive for each of the three movements. In the first, the flute presents the florid main theme, following the titular traveler on a journey through the desert. The second movement has the oboe delivering the central, shifting thematic material as a shopper experiences the sights and sounds of a bustling marketplace, getting more heated in a haggling session with a street vendor. In the final movement, the bassoon presents a theme for the young princess of a kingdom in turmoil. This conflict encroaches on her innocence in a nightmare, but when she awakens, her father is there to comfort her.

Packed Like Sordinos

The title for this short brass quintet piece is a silly (and grammatically incorrect) reference to the Italian word for mute, *sordino*, as the instruments are all muted for nearly the entire duration of the work. At the time of writing, this was arguably my least narrative-driven piece to date, although if I were to give the piece an alternative, more descriptive title, it might be "The Vermin Come Out to Play."

Friction

In the Spring semester of 2010, I had written three pieces in school, all largely upbeat and all seeking to create some kind of bridge between more old-fashioned, tonal approaches and more contemporary, atonal ones. Seeking different things to explore, I chose to pursue something with less tonal basis, and something that was more aggressive. To that end, I conceived of a piece pitting the solo trombone against the percussion ensemble, ever striving for acceptance amongst the group.

Winter Dusk

This marks my first foray into composition for both voice and piano. When I sought a text, I was glad to find Sara Teasdale's poem struck a chord with me through its theme of finding solace in the beauty of nature around us. In my composition I made an effort to acknowledge both the soothing

sensations of the titular vista and the anxieties that have picked at the speaker of the poem.

Winter Dusk – Sara Teasdale

I watch the great clear twilight
Veiling the ice-bowed trees;
The branches tinkle faintly
With crystal melodies.

The larches bend their silver
Over the hush of snow;
One star is lighted in the west,
Two in the zenith glow.

For a moment I have forgotten
Wars and women who mourn.
I think of the mother who bore me
And thank her that I was born.

Retronome

I wrote *Retronome* for the Fall 2011 Electronic and Computer Music class. I used only two sound sources for this piece, the click of a metronome, and the tuning drone of a metronome. I then used pitch altering and lo-fi processes in ProTools to create the piece. The result is a work that may feel a bit reminiscent to those familiar with the classic sounds of 1980s video games, which inspired the concepts and titles of the movements.

Night Falls On the Prairie

This was my first attempt at writing for the harp, a short piece written as a project for the Fall 2010 Composition Seminar class. The piece depicts sunset, dusk, and nightfall on a prairie, where cowboys are finishing their work for the day and settling in for the night.

Puck's Mischief

Puck is a mythological figure seen in various guises and interpretations. His defining characteristic is his mischievous nature, which manifests in a spectrum of pranks ranging from light-hearted to malicious (in some characterizations he is the devil himself), and his dabblings in the affairs of men have driven much drama, perhaps most famously in Shakespeare's

A Midsummer Night's Dream. Yet for all his mischief, he can be found doing chores and favors for those whose company he keeps. With Puck, you just never quite know...

3 Walks for Piano

Late in 2011, I began to write piano miniatures to get experience with writing for the instrument. I did not initially begin these with a set theme in mind, only that I wanted to write pieces in differing moods. I would then see what could be done to tie them together. I found that each of the three pieces I have written so far could be associated with a scene of some kind of walk, hence 3 Walks. "Solitary Wanderings" is a more purely mood piece than the other two, which bear cinematic influence in terms of imagery if not style. "Charlie's Stroll" found inspiration in Chaplin's classic Tramp character and his often unwitting battle of the individual versus the machine/system, while "Pianoia" developed to the image of a paranoid individual making his way through the foggy streets of a German Expressionistic film, growing increasingly terrified of "something" that may or may not be after him.

Home Stretch

My last finished piece for UofL was conceived from my hopes and feelings regarding my final semester; with luck it will also carry some universal resonance beyond my specific situation with sentiments of hope and anticipation, and at times tension and struggle. It is appropriate that the essence of the piece is so wrapped up in the conclusion of my undergraduate career, as I wrote it with the intention of having it as a sort of finale piece for my senior recital.

BIOGRAPHY

Benjamin Heckel, a senior Music Composition major at the University of Louisville, was born in 1990 in Louisville, Kentucky. His musical family and love of film music fostered an exploration of music through his childhood and teenage years, and resulted in his desire to study composition in college. Having played the electric bass since the age of 12, he picked up the double bass at 17, before graduating from Faith Christian Academy in 2008 and beginning his studies at the University of Louisville that fall. His primary instruction has come from Steve Rouse in composition and Sidney King in double bass applied studies. Through the University, he has also gotten the opportunity to take lessons from visiting composers such as Louis Andriessen, Simon Bainbridge, Chen Yi, Stephen Stucky, Sidney Hodgkinson, and Esa-Pekka Salonen. He will be graduating in May with a Bachelor of Music in Composition.

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103

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Alex Ravitz, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Thursday Evening

April 18, 2013

7:00 p.m.

Comstock Concert Hall

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Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

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PROGRAM

Solo De Concours (1899)

André Messager
(1853-1929)

Three Studies for Solo Clarinet (2007)

Karel Husa
(b. 1921)

1. Mountain Bird
2. Poignant Song
3. Relentless Machine

Fantasia da Concerto su Motivi del
'Rigoletto' di G. Verdi (1852)

Luigi Bassi
(1833-1871)

INTERMISSION

Clarinet Sonata in Eb major, Op. 120 No. 2 (1894)

Johannes Brahms
(1833-1897)

1. Allegro Amabile
2. Allegro Appassionato, ma non troppo
3. Andante con Moto - Allegro

PROGRAM NOTES

Solo De Concours (1899)

André Messager

André Messager is a French composer born in 1853 known for his lighter "opéra comiques" and Operettas such as *Véronique*, *Les p'tites Michu*, and *Monsieur Beaucaire*. His *Solo De Concours* was composed as a "test piece," a piece for the "Concours," a sort of composition competition at the Paris Conservatory during his time as the musical director of the Opéra-Comique. It can be seen as somewhat operatic in nature with contrasting sections of quick music, lyrical music, a drawn out cadenza. The beginning gives a sense of grandeur with fanfare-like, chordal figures. It quickly climaxes and wanes into a beautifully lyrical section where melody is passed from clarinet to piano. The piece has a dramatic unexpected cadence to end, using a long drawn out IV chord (Eb Major) for 6 measures straight into a I chord (Bb Major) for 5 measures, almost giving the sense of a half-cadence in the subdominant key.

Three Studies for Solo Clarinet (2007)

Karel Husa

Karel Husa is a Czech-born composer who has won many awards, including the Grawemeyer Award given by the University of Louisville. His *Three Studies for Solo Clarinet* was composed in for the 60th Prague Spring International Music Competition in 2008 and dedicated to Professor Jiří Hlaváček for his 60th birthday. Each of the three movements demonstrates a different characteristic of playing. *Mountain Bird* represents the *espressivo* aspects with some freedom of phrasing and tempo, along with quickly changing sections. *Poignant Song* represents *legato* with smooth connected phrases and different shades of piano. *Relentless Machine* represents *staccato*, which somewhat speaks for itself. The *Relentless Machine* of the movement is the repeated *staccato* "a" that dominates the beginning of the movement and is even hinted at in the last fiery iteration of the thematic motif. This piece of music uses a few kinds of extended techniques which are used to give extra colors and sounds to the palette of the composer and performer alike. Tonal/timbral note trills, slides/smears, vibrato, and quarter-tones are all techniques that Husa uses. Timbral trills are used to create a change in the sound of a note while staying on the same pitch; these sorts of sounds are sometimes called "single-note trills." Slides are smooth transition from note to note with no true distinction of the pitches between. Vibrato and quarter-tones are used less frequently, vibrato a slight waver in the pitch, and quarter-tones used in the first phrase of the *Relentless Machine* movement.

**Fantasia da Concerto su Motivi del
'Rigoletto' di G. Verdi (1852)**

Luigi Bassi

If you were to think of the popular music of today, there are many names and styles that could come to mind depending on your particular taste, age, and upbringing. During Verdi's time his music (along with other opera composers of the day) was considered the "pop" music and was in the head of musicians and non-musicians. The music was everywhere, and the people who sang it were the stars of the day! With nothing that came close to the flashy stardom of opera, they were forced to find some way to shine... Enter Luigi Bassi and his band of opera fantasy writers.

Luigi Bassi was an Italian born clarinetist and composer who served as principle clarinetist of La Scala in Milan. He wrote many works for clarinet, 15 of which were of this "Operatic Fantasy" genre. This genre was meant to bridge the gap between the extremely musical sonata, which at the time was generally a piece for a solo instrument and piano with no real extramusical idea, and the brilliant concerto with larger orchestration. The opera fantasy takes themes from the popular music of famous operas and orchestrates them for a solo instrument with piano (or orchestra). These themes are played rather traditionally at first and then are embellished and varied to mimic and create the flashy magnificence of the opera soloist with the flavor of the instrument that it was written for.

In this opera fantasy Bassi uses themes from Verdi's *Rigoletto*, a tragic story that revolves around the Duke of Mantua, his jester Rigoletto, and Rigoletto's beautiful daughter Gilda. The piece starts with the same fanfare as the opera and after an extended cadenza moves into music from the accompanying part of the aria "Mio Padre!... Dio! Mio Gilda!" from Act 2. The next arias that are used respectively are "Bella figlia dell'amore" from Act 3, "Gaultier Malde... Caro nome" from Act 1 Scene 2, and "Parmi veder le lagrime" from Act 2. These tunes were the "pop" music of the time and would have been well known and loved by the concert goers of the day.

Clarinet Sonata in Eb major, Op. 120 No. 2 (1894)

Johannes Brahms

Johannes Brahms was, in short, a perfectionist. He was born in 1833 and didn't publish his first symphony, the height of musical form, until 1876. His composing career lasted until 1890 when he vowed to retire from composing. That next year, after hearing Richard Mühlfeld perform at an arts festival in Meiningen, he was so moved as to come out of retirement to write his clarinet sonatas in F and Eb respectively. It is interesting to note

that these are the same keys as the clarinet concertos written by Carl Maria Von Weber; it is not known if this is a meaningful connection.

The work is written to be a duet between a piano and clarinet more than a solo clarinet with piano accompaniment. This is apparent in the first movement where the clarinet will finish or starts a phrase that the piano starts or picks up on, the clarinet plays accompanist to the piano or the clarinet will interrupt a phrase that the piano is playing to have its own line. In the second movement this same sort of relationship is heard. In the third movement the piano and clarinet play equal partners sharing and passing phrases as part of the same musical vehicle. The third movement is also a clear "theme and variations" form where the theme is first heard in the clarinet and then varied multiple times (5) before a final coda is played with a dramatic ending.

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107

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SCHOOL OF MUSIC

presents

Dylan Lloyd, *clarinet*

Student of Dallas Tidwell

with

Krista Wallace-Boaz, *piano*

Hannah Soren, *cello*

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Friday Evening

April 19, 2013

8:30 p.m.

Comstock Concert Hall

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PROGRAM

Fantasy for Clarinet (Those Harbor Lights)

Joan Tower
(b. 1938)

Three Preludes

- I. Allegro ben ritmato e deciso
- II. Andante con moto e poco rubato
- III. Allegro ben ritmato e deciso

George Gershwin
(1898-1937)
Arr. James Cohn

Premiere Rhapsody

Claude Debussy
(1862-1918)

INTERMISSION

Registro de Pajarillo for Eb Clarinet alone

Jorge Montilla
(b. 1970)

Trio in a minor opus 114

- I. Allegro
- II. Adagio
- III. Andantino grazioso
- IV. Allegro

Johannes Brahms
(1833-1897)

PROGRAM NOTES

Fantasy for Clarinet (Those Harbor Lights)

Joan Tower
(b. 1938)

An award winning composer, Joan Tower was the first woman recipient of the Grawemeyer Award for Music Composition in 1990. Joan Tower has written many works that prominently feature the clarinet, and this particular work was commissioned by international clarinet superstar Richard Stoltzman.

This work was chosen not only for its inherent beauty, but also because the Grawemeyer award has been a constant part of my education. Each fall the school hosts its New Music Festival, and the faculty and ensembles celebrate that music with a week full of concerts, which frequently features past winner's music. This piece has not been performed at this university yet, tonight is its premiere.

The piece starts off ethereally with the piano painting a very sparse texture, which is then joined by the clarinet. Although the beginning of the piece is marked *sostenuto*, there is a progression of speed that happens with the note values, half notes become quarters, and quarters eighths etc. The other way movement is expressed is this slower tempo is by the juxtaposition of the clarinet and piano, so that one is often moving when the other isn't. This creates an atmosphere that is constantly moving forwards. As the piece gains in speed the time signatures also fluctuate making it seem even more aimless. Beats shift, but the unifying element for the majority of the piece is the eighth note. When the second section of repeated and syncopated trills reaches its climax, the piece begins to settle down, and the clarinet begins a cadenza. In many ways the cadenza is a snapshot of the whole piece, starting slowly before gaining speed and intensity before slowing down and returning to the Fantasy's opening thematic material. This feeling of return is cut short as the piece ends suddenly, but not with a jolt, more like a whisper.

Three Preludes

George Gershwin
(1898-1937)

George Gershwin was a composer that managed to bridge the world of jazz and classical music. Among his most famous creations are the works he wrote for the classical pianist. Within that repertoire is the *Three Preludes*.

While these pieces may have been written with a classical pianist in mind, some things have been added to more accurately showcase the clarinets

expressive abilities in Gershwin's language. Each prelude is built using an ABA schematic; meaning the material at the start of each prelude is then repeated at the end with some slight changes. Glissandos are heard in the first and third prelude, bringing to mind Gershwin's most famous clarinet contribution; the opening of *Rhapsody in Blue*. These glissandos are much quicker and not as memorable but it allows the clarinetist to subtly wink at the connection. The second prelude is lyrically like many of Gershwin's slower ballads, full of lush harmonies and syncopated cadences. Towards the center of the second prelude the tempo picks up as the clarinet exploits the dark tones of the low register before returning to the opening's source material.

Premiere Rhapsody

Claude Debussy
(1862-1918)

Ending this first half of the program is a staple of the clarinetist's repertoire, Debussy's *Rhapsody* for clarinet and piano. Written in 1910, the piece was then given to conservatory students for the end of the year music examinations. Debussy even sat on the committee that first heard his piece.

Debussy crafted this piece to use all the expressive abilities of the clarinet, in particular its large dynamic range. The piece opens quietly as if the morning has just come. The piano opens the piece slowly with its first theme that which is handed off to the clarinet to finish. That theme is then repeated and expanded into a flurry of activity before settling back down. As each musical idea occurs, notice how Debussy takes an idea builds it up and then often repeats the idea in a slightly different way. The music moves in waves of dynamics and pacing, ideas repeating, and then moving onwards. The ending of the piece is the only section that does not repeat. It is unmistakably the end, with a big flourish to the top with a declamatory musical statement.

Registro de Pajarillo for Eb Clarinet alone

Jorge Montilla
(b. 1970)

Jorge Montilla started his musical career in the El Sistema program, and continued on to become the assistant principal clarinet in the Simon Bolívar Symphony Orchestra. El Sistema is a program that started in Venezuela as a way to transform the lives of the country's children. Music can be a powerfully evocative and transforming force in people's lives, and Jorge Montilla's accomplishments are a testament to that force. More recently he

did a brief residency at the University of Louisville in 2011, and I had the privilege to work with him. The experience was inspiring, his musical ability and passion is evident in his teaching, performing, and his compositions. He has written works for clarinet ensembles as well as solos that are challenging and a joy to perform.

Registro de Pajarillo was written for and premiered at the International Clarinet Association's Clarinetfest '06 in Atlanta, Georgia on August 10, 2006. This piece was designed to be a showpiece to demonstrate Jorge Montillas Eb clarinet abilities. The "Pajarillo" is a folk tune from Venezuela. The piece starts out with a cadenza like opening that is very lyrical. In the second section the full range of the clarinet is utilized all the way up to an altissimo G in a run to the top of the instrument before it goes all the way to the lowest note on the instrument. The third and final section is a race to the end, with many syncopated rhythms and register changes.

Trio in a minor opus 114

Johannes Brahms
(1833-1897)

There are many great chamber works for the clarinet. Each time a great composer has met a master clarinetist, wonderful chamber music has resulted. So much is owed to Mozart and his Muse Anton Stadler for their contributions to the clarinet. Equally important was Brahms and his muse Richard Mühlfeld. Prior to Brahms writing this trio he had retired himself from composing. Yet upon hearing the clarinetist Richard Mühlfeld he was reinvigorated. He wrote this trio and his celebrated clarinet quintet that year, and followed quickly with two sonatas for the clarinet. They would be among his final works.

Eusebius Mandyczewski a dear friend of Brahms whom had been sent an early version of the trio states in a letter "The inventive conception of the themes, born of the spirit of the wind instrument and, more especially, the harmonious blending of the tones of the clarinet and the cello, are magnificent; it is as though the instruments were in love with each other." Upon hearing the first few phrases of the first movement it is easy to understand how Mandyczewski's view.

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105

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MINISTÉRIO
DA CULTURA

Ministério da
Cultura



present

Orquestra Revelia

Musicas para Saudar Jorge Amado

Aline Gonçalves: *flute & bass flute, clarinet & bass clarinet*

Diogo Acosta: *alto & tenor saxophones, flute*

Gabriel Gabriel: *soprano & tenor saxophones, voice*

Georgia Camara: *drums & percussion*

Jeferson Souza: *flute & alto flute*

Letícia Barbosa: *flute*

Lourenço Vasconcellos: *drums, vibraphone & percussion*

Luiz Henrique Potter: *acoustic & electric guitars, mandolin
and Musical Direction*

Marcelo Mattos: *percussion*

Matias Correa: *acoustic bass, NS stick, voice*

Thiago Pires: *trumpet, flugelhorn, viola caipira*

Vitor de Medeiros: *tenor & baritone saxophones,
flute & alto flute, bass clarinet*

Mariana Bernardes (Special Guest): *voice*

Joey Thieman (Special Guest): *accordion*

Friday Evening
April 19, 2013
7:00 p.m.
Bird Recital Hall

ORQUESTRA REVELIA

The Revelia Orchestra presents its new show, *Musicas para Saudar Jorge Amado*, comprised of original compositions based on and inspired by the life and literary work of Jorge Amado, one of the most famous writers from Bahia, Brazil. The album was recorded and released in 2012, the year when Jorge Amado would turn a hundred years old if he was still alive.

Many famous Brazilian musicians, such as Jovino Santos Neto, Jayme Vignoli and Caio Sena were invited to write arrangements for the CD. They explored very well the many different sonorities possible for the thirteen piece ensemble, thanks to the versatility of the group's members.

During the show, many aspects from Amado's life and literature reflect the musicality present in the state of Bahia, like the rhythms from Capoeira, Samba and Candomblé, one of the most important Afro-Brazilian religions.

The recently released album was very well accepted and had great reviews, as well as warm and inspiring comments coming from some of the greatest musicians in the world, like Egberto Gismonti, who wrote for the Album's cover:

"The Orquestra Revelia made me feel like we are saved, listening to music with so much dedication to Brasil."

PROGRAM

Canção da Bahia, Canção da Liberdade

Joana Queiroz/
Mariana Bernardes/Marcelo Fedrá
Arr: Caio Sena

This song is based on the book *Capitães da Areia*, and tells the story of a group of street boys in the city of Salvador. Jorge Amado was usually concerned about discussing themes that dealt with social issues in Bahia, like the street boys place in society.

Itabuna

Luiz Potter
Arr: Gabriel Improta

Itabuna is Jorge Amado's hometown, where he grew up and later on used it as stage for many of his novels, like *Gabriela*, *Cravo e Canela* and *Terras do sem Fim*. This composition invokes his love and *saudade* for his childhood, utilizing a simple melody supported by more intricate harmony and rhythm in the arrangement.

ABC de Antonio Balduino

Luiz Potter/ Mariana Bernardes/
Renato Frazão
Arr: Jovino Santos Neto

ABC was a common poetic form from the Northeast of Brazil, in which each verse starts with a letter from the alphabet, telling the story of a hero. In the book *Jubiabá*, the character Antonio Balduino dreamt with having an ABC telling his adventures. The song is an interpretation on how that poem would be and sound. A lot of the themes that are common in Amado's work are present here, like political struggles, racism and religion.

O Menino Grapiúna

Luiz Potter/Marcelo Fedrá
Arr: Luiz Potter

Song based on the book *O Menino Grapiúna*, where Amado talks about his childhood memories.

Canto do Exílio

Marcelo Fedrá
Arr: Jayme Vignoli

This composition represents a moment during Jorge Amado's life when he was exiled from Brazil, because of his political views. It expresses his pain for missing his land and his desire to come back and write, fighting for what he thought was right.

É Doce morrer no Mar

Dorival Caymmi/Jorge Amado
Arr: Luiz Potter

Representing the book *Mar morto*, this is the only composition in the album that is not an original of the group, and it was composed by famous composer Dorival Caymmi, with lyrics by Jorge Amado. In the novel, the characters are constantly looking for a way of finding a perfect balance between men and women, and also between man and the ocean. Guma, the main character finds that balance after his death, joining the sea forever, while his wife Livia continue their duties as a fisherwoman in the sea where her love now rests.

No Rio Vermelho

Luiz Potter
Arr: Raimundo Nicioli

This is a beautiful and passionate *Choro*, named after the neighborhood where Jorge Amado lived with his second wife, Zélia Gattai, raised his kids and passed away in august 6th of 2001.

Yansã

Luiz Eça
Arr: Luiz Potter

This tune is not present in the album, but we decided to play it in this concert because of its connection with *Candomblé*, Afro-Brazilian religion very important in Amado's work and life. Notice the beautiful introduction by percussionist Marcello Mattos.

Obá

Luiz Potter/ Renato Frazão
Arr: Luiz Potter

Inspired by *Navegação de Cabotagem*, book with the most important memories of Amado's adult life, with his relationships with *Candomblé*, Communism, and his travels both in his novels and the real world.

Ojuobá

Luiz Potter/ Pedro Araújo
Arr: Pedro Araujo

Ojuobá is the nickname of Pedro Archanjo, character from the book *Tenda dos Milagres*. Multi racial, unemployed, poor, capoeira dancer and guitar player, he is a typical Jorge Amado's character, but becomes an important researcher of his own people, publishing books about the cultural syncretism of the people in Bahia. The music brings together traditional elements from the Bahian music with the sophisticated harmony and rhythms from Jazz, representing the character's achievements.

The Orquestra Revelia would like to say special thanks to Michael Tracy that invited us to play and hosted us here in Louisville, and the Brazilian Government that made this trip possible.

Also, thank you all that came to this concert! Hope you enjoyed the music and the works and life of Jorge Amado.

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2013
106

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

David Taustine, *piano*

Student of Dror Biran

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Friday Evening

April 19, 2013

7:00 p.m.

Comstock Concert Hall

PROGRAM

Variations on the theme

"Ah vous dirai-je maman," K. 265

Wolfgang Amadeus Mozart

(1756-1791)

Piano Sonata in G, Op. 31, No. 1

Ludwig van Beethoven

(1770-1827)

PAUSE

Sonatine

Maurice Ravel

(1875-1937)

Nocturne in D-flat Major, Op. 27, No. 2

Frédéric Chopin

(1810-1849)

Ballade # 3 in A-flat Major, Op. 47

Frédéric Chopin

PROGRAM NOTES

Variations on the theme

"Ah vous dirai-je maman," K. 265

Wolfgang Amadeus Mozart

(1756-1791)

This set of twelve variations was composed at the age of 22 to be used as a teaching tool for his pupils. The idea of composers writing variations on a theme dates back to the early 17th century. In variation form, a composer alters the rhythm, melody, and/or the harmony of the chosen theme. In this case, the theme was originally a French childhood song, although in America it is known as *Twinkle Twinkle Little Star*. In the first variation, the embellished melody is in the right hand, and in the second variation the embellishments are in the left hand while the melody is heard in the right. The third variation alters the rhythm and embellishes the melody through the use of triplets in the right hand, while the fourth uses triplets in the left hand with the melody in the right hand. The harmony of the eighth variation turns to a minor key, a common feature of variation sets. Here imitation occurs between the left and right hand. The melodic penultimate variation has an *adagio* tempo marking; it is in fact the first tempo indicated by Mozart in the work. The final variation provides a fast and exciting closure with an *allegro* marking that creates a delightful contrast to the previous variations.

Piano Sonata in G, Op. 31, No. 1

Ludwig van Beethoven

(1770-1827)

Beethoven composed Op. 31, No. 1 in 1802 at a time when his hearing was worsening. It is in conventional sonata form, but in an altered fashion. He still uses the traditional three movements: fast, slow, fast. This reflects the classicist's idea of symmetry; however, the beginning movement is anything but symmetrical. The opening of the first movement is full of syncopations, rhythmic patterns that occur off the beat and gives the impression that the pianist is not capable of playing with his hands together. The second theme is very boisterous and contains no syncopation at first, but soon the syncopations permeate. The second movement is very slow and reflective, reminiscent of an aria. The triplet accompaniment creates a whimsical character. Although it is not labeled a theme and variations, the opening melodic theme returns four times with altered accompaniments and a slightly embellished melody. The final movement is in rondo form, which involves the use of a theme set in the tonic key with intervening episodes providing contrast. The thematic scheme of a rondo in a sonata is ABACA plus a coda with A being the initial theme. This movement is very lyrical with a moderately fast tempo marking. The opening theme is stated in the right hand, and then repeated in the left hand. The C section of this movement

is the main theme with the harmony in the minor key and appears in the bass part of the piano. It is stated and briefly turns into a three-voice fugue before this tempestuous section develops. The sonata comes to an end with a presto coda building to a climax with a large fortissimo marking, then calmly concludes with a pianissimo marking.

Sonatine

Maurice Ravel
(1875-1937)

Written in 1905, the *Sonatine* is a clear homage to the traditional classical form. The first movement is in sonata form with a clear tonality of F# Minor. The opening motive of a descending fourth continues throughout the entire piece. The texture is very light with a doubling of the melody in the bass throughout the first movement. The second motive is more reflective as the texture lightens and is in the dominant key, traditional of the sonata form. After the return of the first theme in the recapitulation, this movement finishes with a repeat of the second motive that relaxes to prepare for the second movement. The second movement is a lyrical minuet inspired by the Baroque minuets, but containing "blues" notes which were a big inspiration for Ravel. The final movement is thrilling with constantly moving sixteenth notes providing perpetual motion. This is another example of Baroque influences such as in the toccatas or *fortspinnung* motivic writings of J.S. Bach. There are occasions when Ravel inserts slower passages which are reflective and almost dreamlike, but the brilliance of the opening motive continues until the end with an accelerating coda filled with descending fourths linking the whole piece together.

Nocturne in D-flat Major, Op. 27, No. 2

Frédéric Chopin
(1810-1849)

Chopin's nocturnes are some of the most lyrical pieces he composed reflecting the meaning of the title, night music. This one has a hauntingly beautiful and transcendental melody with a constant sixteenth note accompaniment that provides stability and continuation. The melody, marked *dolce* (sweetly), is heard three times with embellishments that demonstrate Chopin's *fioratura* ability; an embellished vocal line that is characteristic of *bel canto* operatic writing. Chopin took his inspiration for the nocturnes from John Field, a contemporary of Chopin's who established the form. Field's nocturnes are slightly one dimensional, but Chopin elevated the form adding depth and heightened expression.

Ballade # 3 in A-flat Major, Op. 47

Frédéric Chopin

Ballades were associated only with French poetry until Chopin adapted them to a musical form. His ballades are thought to have been inspired by Adam Mickiewicz, a Polish nationalist poet whom Chopin greatly admired. The forms of these pieces are freer reflecting the narrative style of the poetry. The 6/8 time signature and *allegretto* tempo marking create a dance-like feel that permeates from the beginning to the end. The introduction, marked *dolce*, is very lyrical and appears later in the piece in a much bolder fashion with octaves and a *fortissimo* dynamic marking. The second theme which begins with broken octave C's, however, is very boisterous and charming. It reappears in variations as well as the third theme which only reappears in the coda (the tail or end of the piece). This culminating point in the piece is the only instance that Chopin calls for a tempo change, *piu mosso* (more motion or faster).



SUNDAY 2013 April 21

TOKYO STRING QUARTET

PROGRAM

TOKYO STRING QUARTET

Comstock Concert Hall
University of Louisville School of Music

String Quartet in D Major, K. 499 "Hoffmeister" (1786) **Wolfgang Amadeus Mozart**
(1756-1791)
Allegretto
Menuetto: Allegretto
Adagio
Allegro

String Quartet No. 2, Op. 10 (1916-18) **Zoltán Kodály**
(1882-1967)
Allegro
Quasi recitative: Andante
Allegro giocoso

INTERMISSION

String Quartet in C Minor, Op. 51, No. 1 (1873) **Johannes Brahms**
(1833-1897)
Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro

Management: Opus 3 Artists,
470 Park Avenue South, New York, NY 10016
The Tokyo String Quartet has recorded for Angel/EMI,
BMG Classics, CBS Masterworks, Deutsche Grammophon,
Vox Cum Laude and Vanguard

TOKYO STRING QUARTET

Martin Beaver, violin
Kikuei Ikeda, violin
Kazuhide Isomura, viola
Clive Greensmith, cello

After 43 seasons, the Tokyo String Quartet has announced that 2012-2013 will be their last. Regarded as one of the supreme chamber ensembles of the world, the Tokyo Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola) and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings and established a distinguished teaching record. Performing over a hundred concerts worldwide each season, the quartet has a devoted international following across the globe. Officially formed in 1969 at the Juilliard School of Music, the quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its formation, the quartet won First Prize at the Coleman Competition, the Munich Competition and the Young Concert Artists International Auditions. An exclusive contract with Deutsche Grammophon firmly established it as one of the world's leading quartets, and it has since released more than 40 landmark recordings. The ensemble now records on the Harmonia Mundi label.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music as quartet-in-residence since 1976. Deeply committed to coaching young string quartets, they conduct master classes in North America, Europe and the Far East.

The ensemble performs on the "Paganini Quartet," a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been on loan to the ensemble from the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington, D.C.



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String Quartet in D Major, K.499 "Hoffmeister"
Wolfgang Amadeus Mozart (1756-1791)

The year, 1786, in which he composed the String Quartet in D Major was professionally and personally difficult for Mozart, and his response to his dire financial situation was to compose. Between the 3rd of June and the 6th of December, he completed eight works: a piano quartet, three piano trios, the duet sonata in F Major, C Major Piano Concerto (K.503), D Major Symphony ("The Haffner"), and the D Major String Quartet. Despite its beauty and excellent workmanship, K. 499 is seldom referred to in essays or studies of Mozart's development. For one thing, it is a unique work, that is, not one of a set of six, and for another, the high degree of thematic economy is unusual even for Mozart, which makes it a challenge to write about.

In the first movement, Mozart varies the presentation of the thematic ideas by moving the theme throughout the strings' registers and by varying the textures. For instance, the movement begins with the passage played by all four instruments in octave unison, which, after the first four measures changes slowly into a rich harmonized homophony. Then, just as easily, the texture changes to a two-part counterpoint in the upper instruments, which is immediately answered by the same in the lower instruments. The resulting series of "questions and answers" between the two sets of instruments continues until the transition begins to move out of the tonic key. Throughout this opening segment the variety of textures and progressive shortening of phrases is striking: the opening 12-measure phrase is followed by two phrases of four-measures each, then two phrases of one-measure each, then two phrases, each one of only two counts (or one-half measure phrases). Having reached a goal with an, albeit not very final cadence, Mozart begins the above-mentioned transition.

This description of the opening provides some help in understanding how this quartet "works." On every level Mozart is able to do two things at the same time, and, these two things are often the opposite of each other. In the passage just described, he is regularly shortening the phrases while extending the passage; his extended melodic line has no apparent stopping points, but is created out of progressively smaller elements; and, the whole passage is a marvel of harmonic color, but he does not venture away from his tonic key.

Having been quite conservative and structured in his first statement, Mozart now begins the 50-measure transition. Taking up the two figures (the falling interval and the dotted figure) from the opening, he adds the simple element of the repeated note from the first ten measures. Continuing varied phrases and textures, he passes through some very remote key areas. Bringing colorful harmonic possibilities into play by mixing minor passages and a

variety of deceptive cadences, he arrives at the dominant where he introduces a new set of figures: quick turns in 16th notes, "Scotch-snaps" (short-long) on both the second and fourth beats of the measure. With this battery of resources and an added ingredient of quickly repeated notes, he drives to the exposition's final cadence. The development that follows is animated and thorough. The use of these elements in good measure, brings the end to this lovely but exacting exposition of musical thought and display of an exceptional musical skill-set.

In this quartet the dance comes next in order, that is, between two movements in sonata form, and, it is an ingenious pair! Minuet in the tonic and Trio in tonic minor, they both use elements from the first movement: the turn from the second theme (heard first in slow notes, then immediately after, as an ornament to the dotted figure), and the repeated note, extended drone-like, in the cello. Again, varied phrase lengths change the rhythmic pulse, for instance, in the second section of the minuet, where two two-measure phrases are followed by two four-measure phrases, then one eight-measure phrase ends it. Turns and repeated notes in the Trio set off the second half of the movement; rich four-part counterpoint obscures the phrase structure and the imitations overlap each other at a progressively closer pace until, without a pause, the Trio connects back to the Minuet for the repeat.

In the Adagio, a sonata movement in the subdominant key of G Major, Mozart employs the same figures as in the first two movements: the falling third, dotted rhythms, a turn, and the repeated bass note. The change in the style of the movement brings renewal. Long supple lines in the first violin dominate, totally supported by the other instruments; the movement is more like a vocal aria than an instrumental discourse. At the beginning of the second key area, large bold chords (like an instrumental interpolation in a vocal solo) momentarily break the flow, but then the violin resumes its lithe song.

The last movement, fleet and fragile, poses a deliberate challenge to expectations set up by the earlier movements. The exposition is dominated by the first violin's long, loping passages that seem to start in mid-air. Turns and dotted figures (both long-short, and short-long) familiar from earlier movements are brought in, and when the falling interval of the first movement is traded for the upward-turning figure from the Minuet, and tied over the bar, it is as if the whole falling figure from the first movement is turned upside down. The development is colored with generous doses of chromaticism and fanciful flights to distant keys (like C Major and F Major), but best of all, the texture becomes very active as the other instruments leap into imitative challenges of each other—racing now upward in answer to another's downward passage, and vice versa. A fit end to a piece only Mozart could have composed.

String Quartet No. 2, Opus 10
Zoltán Kodály (1882-1953)

When Zoltán Kodály was young, Hungary's musical world was an outpost of Austria. German was the official language in academia and concert programming reflected no interest in the composers or new ideas developing outside of the disintegrating Hapsburg Empire. In the first two decades of the twentieth century, progressive ideas began upsetting established conventions. For the poets who already had the language, the task was to develop new forms, but for the musicians in the movement—Zoltán Kodály and Béla Bartók—it meant uncovering a Hungarian musical language to make a foundation for the new forms of contemporary Hungarian music. Kodály's unending quest started at the time of his first excursion around 1905 into remote villages to record folk music on wax cylinders.

A work of youthful maturity, the Second String Quartet was composed in the war years, 1916-18, when Kodály was experiencing growing public success in his various endeavors: teacher, researcher, composer, and critic. Because of the positions he took at this time in his music criticism—partly his support of Bartók, partly his promotion of new French music, and especially Debussy's, which he discovered in Paris in 1907—he stood at odds with public opinion in the heat of World War I.

Creating a personal style, Kodály drew heavily on Hungarian peasant idioms, including a whole range of scale systems: pentatonic, overtone, modal (whole-tone), and chromatic. He assimilated melodic figures, modes of presentation in vocal and instrumental music from folk musicians, and analyzed the unique rhythmic and melodic structures of the Hungarian language. His music is tonal, but he avoided tonal systems, subordinated harmony to melody, and made complex chord structures by adding 2nds and 4ths, 9ths, 11ths, and 13ths. Everything is constantly subject to repetition and variation. While he found great melodic and rhythmic reserves in a rich folk music tradition, there remained problem of form. Form in folk music is largely a response to the function of the music, often improvised in the moment of performance; as such, it is not commensurate with the needs of concert music. Discarding the Austro-Germanic traditions meant losing a great formal tradition, but in Debussy's music he found a model for the independence he was seeking. He was fascinated by the idea that Debussy's Latin heritage had saved him "from formlessness" in his "intentionally formless music," and he admired the Frenchman's portrayal of unfolding emotion. For him, Debussy was a "poet" who captured transitory changes of mood and spirit.

The Second String Quartet, a "tough read," was the outcome of a composer who created a personal style by absorbing the native musical dialect to such an extent that he was at home with it

"as a poet is with his native tongue." Following the ideas is like listening a projection of the composer's thought, understanding them requires taking clues from his biography and putting them together with the evidence in the music. It is important to know that Kodály was a thoroughly trained musician in full command of the skills necessary to project his musical thought to paper; he was a deeply independent person, analytical and inventive.

There are three movements indicated by the tempo changes; the third movement follows the second, *attacca*, after a single measure of silence. Each movement has a different formal structure, and although there is no key signature, the pitch D is the principal tonal reference. In the first movement the reference to D is reflected in the movement of the bass line. It is both a point of departure and a point of arrival. The most important factor in establishing the "shape" of the movement, it defines the end of the introduction and the beginnings of the several thematic segments, the half-way point of the movement, the beginning of the coda, and the final chord. Its dominant, A, plays no more important role than other pitches. Occasionally when the D is reached, it is deflected downward to C or C[#]/D^b (never upward) avoiding closure, and providing the means for extending the segment.

The first movement has six sections, defined formally and by changes in the melodies and textures. The extended introduction begins as sound wells up from the bottom of the cello and is picked up by the other instruments to form an arresting chordal sonority; it continues with short repeated tuneful figures, more like bird calls than songs. Versions of the opening figure reoccur at important junctions, but never exactly as in the beginning and Kodály even varies it by increasing the speed of the rising line, with fast upward scales. Then in the moment that signals the preparation for the coda, he reverses its direction, so that it builds the chord starting with the first violin and "falls" to the bottom of the ensemble.

In comparison to the first movement, the second is much less demanding. A kind of bridge to the third movement, it follows the model of a vocal *scena*, with an aria-recitative and arioso. To begin over a wonderful, rich chord, beautiful long quasi-improvised melodies possibly inspired by bird-song, or some elaborate coloratura, are played by the solo violin and then by the solo cello. Each solo is followed by a recitative—as static as any found in early Italian monody. The movement is concluded with an arioso that, briefly interrupted by a pseudo-folk dance, a *csárdás*, eventually works into a dramatic frenzy (*con fuoco marcatissimo*) before it ushers in the third movement.

In the Allegro giocoso about ten different tunes, each with its own ornament (grace notes, mordents) and accompaniment (drones and various ostinatos) are woven into a large musical tapestry like a village festival. One after another, these melodies (all in duple meter) dance by. Not all are fast, some change dynamics and tempo suddenly, but they all are part of the drive to a climactic moment when Kodály shifts into high gear, and generates even more excitement and volume by interweaving individual pieces together in a fiery *stretto*. And the last gesture? A stamping augmented fourth.

String Quartet in C Minor, Op. 51, No. 1 Johannes Brahms (1883-1897)

Brahms's first two quartets of Opus 51 are fully mature works, the products of long consideration and many preliminary studies. The finely-wrought character of these quartets reflects the composer's careful and prolonged consideration of every element. Perhaps there is no harm in reminding readers that, according to anecdotal evidence, there may have been as many as twenty quartets composed before Opus 51, and that even the two in this set that finally came to fruition were scrutinized and reworked extensively before Brahms gave them to the publisher. The premiere took place in 1873, five years after the first private readings.

While the above introduction gives some indication of how seriously Brahms took the composition of a work for string quartet, it might seem a bit odd that he would be so reticent, for he had already composed quite a few works for small chamber ensembles (string sextets and works for instruments combined with piano). But then he knew that his first essay for string quartet would inevitably be compared with Beethoven's quartets. As he once wrote, "You don't know what it means to the likes of us when we hear *his* footsteps behind us."

Brahms knew his predecessors intimately, and these compositions reflect his close study of their works; one can find melodic inspiration from Schubert, turn of harmonic movement from Schumann, counterpoint from Bach, and, yes, classical formal structure, and mastery of musical development and logic from Beethoven. But, of course what matters is what he made of all of this, how he developed his resources and composed music that can only be identified as his own. On the 100th anniversary of Brahms's birth in 1933, at a time when his music was considered quite old-fashioned, Arnold Schoenberg delivered a lecture entitled "Brahms, the Progressive" in which, among many other works, he cited the C Minor Quartet as a model of advanced musical thought. He particularly admired its conciseness, that is devoid of anything that could be identified as extraneous to the

musical development—even when, for example, the harmony ventured into remote areas, so remote that Schoenberg found harmonic passages from this quartet that were equal to places in Wagner's *Tristan*.

The first and fourth movements in Brahms's C Minor Quartet are distinguished by their intensity, forward drive, bone-hard musical logic and verve. The first movement adheres to the classic sonata form but with a true Romantic pallet: shortly following the presentation of the first stormy idea (in C Minor), the composer slips into a contrasting segment in F Minor where he "floats" a lyrical line (that actually foreshadows the second theme) above a rich harmonic field before he slips back into his ferocious main theme. (It was the seamless "slip" that so impressed Schoenberg.) Here is Brahms in a nutshell: lyricism curbs the ferocity and the ferocity keeps the lyricism from becoming nostalgic. Lyricism and drama cooperate to temper the excess of each other, better to serve the integrity of the form.

The second theme that begins in the key of E^b Minor is as intense as the first one, but less direct, and harmonically much more restless. Instead of the energy of the first idea with its succession of rising arpeggios driven by jagged dotted rhythms, the second theme begins with a falling, and hesitating, off-beat figure. As an insistent eighth-note patter in the viola provides support, the melody in the violin rises—a bit at a time—and finally soars. Eventually the first violin takes on the insistent eighth-note rhythm from the viola and brings on a contrasting section. Here again, we have those interactive elements: dotted rhythms and a succession of falling intervals, an outburst and a sigh. In the closing segment the dense texture gradually gives way to a long, loping solo and momentary calm to the exposition.

The development is as concise as the exposition, and both it and the recapitulation are iconic studies of Brahms's ability to create on-going interest and forward motion with his dramatic use of harmony and rhythm. In addition, there is his penchant for constantly varying his materials; he just never says the same thing twice the same way, and the recapitulation is a marvel of how he achieves just that.

Warm and gracious, the Romanze, a perfect antidote to the drive of the first movement, is cast as a ternary form with a coda; its engaging thematic ideas are matched to perfection by their accompaniments. Though the character of the movement is virtually opposite that of the first movement, many features are actually carried over. To mention only two: in the first part, the persistent dotted rhythm which is tempered by the slower tempo; and in both sections, the constantly falling intervals in the melodic line. The framing section, and the mid-section—both small ternary forms—have contrasting phrase structures in which very subtle

differences provide on-going variety to the consistent—but different—rhythmic patterns and melodic ideas. The exceptionally poignant middle section and the variation of the first theme on its return after the middle section are especially gratifying.

The Allegretto is a Scherzo and Trio cast in conventional forms. The smooth surface of the Scherzo in F Minor, a kind of "shuffling" dance in duple meter, pulses non-stop as the regular eight-measure phrases are built up two measures at a time. While the constantly falling line—somewhat dark in spirit—is direct, and simple enough, it is actually the falling arpeggio of the previous movement in disguise. In the Trio (in triple meter), the cello's pizzicato and the second violin's drone (cross-string bowing), momentarily dissipates the darkness, and provides a rationale for the movement's final cadence on F Major.

The last movement opens with a "call to arms." With one swoop, the rising minor third and falling seventh wipe away the major mode of the Scherzo's final cadence, and taps into one's memory of the first movement. This is clearly Brahms's intention, for somewhat like a motto, it is repeated at the end of the extended thematic statement, and then twice again: at the recapitulation and in the very last cadence to the piece, each time a crowning gesture at the end of a rising arpeggiated melody. There is no mistaking its purpose either, though it would be a mistake to conclude that it is cyclic in some way; rather, it is Brahms's way of bringing the whole work to a definitive end. The fourth movement completes the structure and body of the work; it is a kind of summation, a coda or epilogue, and the final cadence on C Minor is definitive. One could imagine that Brahms might have wanted a resolution that, turning the minor to major would resonate with a grander vision, but anything other than the finalized minor would have betrayed the tight logic of the whole.

- Dr. Jean Christensen

The pre-concert presentation will be given by Mr. Allen Gilfert who received his Masters Degree in Music History with a thesis based on Eliot Carter's opera, *What's Next?* in 2007. The presentation will begin at 2 PM and conclude at 2:45, in room 130.



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113

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presents

Claire DiVizio, soprano

Student of Edith Davis Tidwell

with

David George, piano

Jon Wyson, trumpet

Teil Buck, oboe

Jessica Dorman, piano

Graduate Recital

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Sunday Evening

April 21, 2013

7:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.

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PROGRAM

Trois Chansons de Bilitis (1897)

- I. La flûte de Pan
- II. La chevelure
- III. Le tombeau des Naiïades

Claude Debussy
(1862-1918)

Try Me, Good King: Last Words of the Wives of Henry VIII (2001)

- I. Katherine of Aragon
- II. Anne Boleyn
- III. Jane Seymour
- IV. Anne of Cleves
- V. Katherine Howard

Libby Larsen
(b. 1950)

from *Liriche su Verlaine* (1947)

- I. Aquarelles
- II. Sérénade

Bruno Maderna
(1920-1973)

INTERMISSION

from *Amadigi di Guala* (1715)

Desterò dall'empia dite

George Friderich Händel
(1685-1759)

Jon Wyson, *trumpet* Teil Buck, *oboe* Jessica Dorman, *continuo*

from *Sieben frühe Lieder* (1907)

- I. Nacht
- II. Shilflied
- III. Die Nachtigall
- IV. Traumgekrönt
- V. Im Zimmer

Alban Berg
(1885-1935)

from *Tre Sonetti di Petrarca* (1846)

- I. Pace non trovo

Franz Liszt
(1811-1886)

PROGRAM NOTES, TEXTS & TRANSLATIONS

Beginning with Debussy's *Trois Chansons de Bilitis* and ending with Liszt's "Pace non trovo," the music on this program is a whirlwind of love, lust, betrayal, revenge, and ecstasy. The connecting thread between these disparate periods and styles of Western art music is the ability of the voice to highlight the extremes of human emotion. Each composer exploits a different quality of the instrument in order to accomplish his/her goals; Debussy, for instance, favors the middle and lower range of the voice to imbue the sensuous text with depth and unctuousness, while Händel uses flexibility of both range and articulation to dramatize Melissa's wrathful anger. Throughout the course of the evening, you will hear a wide range of compositional and vocal techniques, from traditional baroque chamber music to lush romantic lyricism to complexly interwoven polytonality, all in service to the passions of the text.

Trois Chansons de Bilitis

text by Pierre Louÿs

The three poems in the cycle are taken from a collection of erotic poetry by Pierre Louÿs, published in 1894. Louÿs claimed the poems were translations of ancient Greek texts by a woman named Bilitis, an alleged contemporary of Sappho, the famed Greek poetess born on the island of Lesbos in the 7th century BC. A scandal erupted in the literary community when it was revealed that Louÿs invented the character and wrote the texts himself; nonetheless, the book remained extremely popular.

The three poems that Debussy sets focus on loss of innocence. In the first, the narrator relates an early sexual experience in which she and a man meet secretly in the woods to "play the pan-flute." In the second, the narrator describes an encounter with her lover, in which his overwhelming emotional outpouring reduces her to trembling. The third follows the narrator on a journey through a wintry forest in her search for mythical creatures. Along the way, she meets a man who tells her that in the unseasonably harsh winter, these magical creatures have all tragically died.

La flûte de Pan

Pour le jour des Hyacinthies,
il m'a donné une syrinx faite
de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer, assise sur ses genoux ;
mais je suis un peu tremblante.
il en joue après moi,
si doucement que je l'entends à peine.

Nous n'avons rien à nous dire,
tant nous sommes près l'un de l'autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches
s'unissent sur la flûte.

Il est tard,
voici le chant des grenouilles vertes
qui commence avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

Pan's Flute

For the festival of Hyacinthus,
he gave me a flute, made
of well-trimmed reeds,
joined with the white wax
which is sweet to my lips like honey.

He is teaching me to play, seated on his knees;
but I tremble a little.
He plays it after me,
so softly that I must strain to hear it.

We have nothing to say to one another,
because we are so close to each other,
but our songs want to speak to one another,
and turn by turn, our mouths
become one on the flute.

It is late;
here is the song of the green frogs
which begins at nightfall.
My mother will never believe
that I have stayed out so long
looking for my lost belt.

La chevelure

Il m'a dit: « Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
autour de ma nuque et sur ma poitrine.

« Je les caressais, et c'étaient les miens ;
et nous étions liés pour toujours ainsi,
par la même chevelure, la bouche sur la bouche,
ainsi que deux lauriers n'ont souvent qu'une racine.

« Et peu à peu, il m'a semblé,
tant nos membres étaient confondus,
que je devenais toi-même,
ou que tu entraies en moi comme mon songe. »

Quand il eut achevé,
il mit doucement ses mains sur mes épaules,
et il me regarda d'un regard si tendre,
que je baissai les yeux avec un frisson.

Le tombeau des Naiades

Le long du bois couvert de givre, je marchais;
Mes cheveux devant ma bouche
Se fleurissaient de petits glaçons,
Et mes sandales étaient lourdes
De neige fangeuse et tassée.

Il me dit: "Que cherches-tu?"
Je suis la trace du satyre.
Ses petits pas fourchus alternant
Comme des trous dans un manteau blanc.
Il me dit: "Les satyres sont morts.

"Les satyres et les nymphes aussi.
Depuis trente ans, il n'a pas fait un hiver aussi terrible.
La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau."

Et avec le fer de sa houe il cassa la glace
De la source où jadis riaient les naïades.
Il prenait de grands morceaux froids,
Et les soulevant vers le ciel pâle,
Il regardait au travers.

The Hair

He said to me: "Last night, I had a dream.
I had your hair all around my neck.
I had your hair, like a black necklace
around my nape and on my chest.

"I stroked it, and it was mine;
and thus we were joined forever,
by the same hair, by a mouth against a mouth,
just as two laurels often have only one root.

"And little by little, it seemed to me
as our limbs were so entangled,
that I was becoming you,
and that you were entering me, like my dream."

When he had finished,
he gently placed his hands on my shoulders,
and he looked at me with a gaze so tender
that I lowered my eyes, quivering.

The tomb of the water nymphs

I was walking along the frosted path through the woods;
My hair in front of my mouth
blossomed with tiny icicles,
and my sandals became heavy
with muddy caked snow.

He said, "What do you seek?"
"I am tracking the satyr.
Its little cloven hoofprints alternate
like holes in a white coat."
He said, "The satyrs are dead.

"The satyrs, and the nymphs too.
In thirty years there hasn't been such a terrible winter.
The tracks that you see are those of a goat.
But let's rest here, where their tomb is."

And with the iron of his hoe, he broke the ice
of the river where the nymphs used to laugh.
He grabbed ahold of those huge, cold chunks,
and lifting them towards the pale sky,
he looked through them.

Try Me, Good King: Last Words of the Wives of Henry VIII

This tour-de-force of a cycle by Libby Larsen is a collection of texts written and spoken by five of King Henry VIII's six wives. Some of the texts have been taken from letters, some from recorded speeches, and a few excerpts from other sources. The King is alternately lauded, cursed, and portrayed as a man who despite his obvious betrayals of his wives, nonetheless inspires great love and passion in them.

Katherine of Aragon

Katherine of Aragon was Henry VIII's first wife, whom he married in 1509. After fifteen years of marriage, Katherine had borne him two daughters, but no sons, which was not acceptable to Henry. By 1525 Henry had also met Anne Boleyn, who he soon became determined to make his new wife. However, the Catholic Church (then the official church of England) did not allow divorce. For the next eight years, Henry struggled with the church, until he finally separated the country from Catholicism. He declared himself the Supreme Head of the Church of England, and annulled his marriage to Katherine himself. After the divorce, she was banished from the Royal residence, and she lived the remainder of her life at Kimbolton Castle in Manchester.

text from a letter to the King, written on her deathbed, January 7th 1536

My most dear lord, king, and husband, the hour of my death now drawing on, the tender love I owe you forces me to commend myself unto you and to put you in remembrance of the health and welfare of your soul. [My most dear lord, king, and husband,] you have cast me into many calamities and yourself into many troubles. For my part, I pardon you everything, and I wish to devoutly pray God that He will pardon you also. For the rest I commend unto you our daughter, Mary, beseeching you to be a good father unto her. Lastly I make this vow: that my eyes desire you above all things.

Anne Boleyn

As mentioned above, Henry became infatuated with Anne while he was still married to Katherine, his first wife. After finally divorcing Katherine, he and Anne were married in 1533. However, she, as well, failed to bear him a son, and Henry soon became involved with Anne's maid, Jane Seymour. The affair may have continued without disturbing his marriage to Anne, had it not been for Anne's miscarriage of a male child in early 1536. Many historians claim it was this that signed her death warrant, though it may also have been her sharp wit and forward manners, which were attractive to Henry when Anne was his mistress, but ceased to be acceptable once she became his wife. He finally accused her of adultery in April of 1536—equivalent to treason when one is the Queen—and she was executed the following month.

Text compiled from a letter to the King, May 6th 1536, a love letter to Anne, and her execution speech, May 19th 1536

Try me, good king, let me have a lawful trial and let no my enemies sit as my accusers and judges. Try me, good king, let me receive an open trial for my truth shall fear no open shame. Never a prince had a wife more loyal, more loyal in all duty, [never a prince had a wife more loyal,] more loyal in all true affection, never a prince had a wife more loyal than you have found in Anne Boleyn.

You have chosen me from low estate to be your wife and companion. Do you not remember the words of your own true hand? "My own darling, I would you were in my arms, for I think it long since I kissed you, my mistress and my friend." Do you not remember the words of your own true hand? [Try me, good king.] If ever I have found favor in your sight, if ever the name of Anne Boleyn has been pleasing to your ears, let me obtain this request, and my innocence shall be known. Let me obtain this request, and my innocence shall be cleared.

Try me!

Good Christian people, I come hither to die and by the law I am judged to die. I pray God save the King. I hear the executioner's good, and my neck is so little.

Jane Seymour

It is argued by many historians that Jane Seymour was the only one of Henry's wives whom he actually loved, though this perceived attachment may be because she died tragically in childbirth, after just over a year of marriage, and after successfully bearing him his only male heir. She is the only one of his wives to receive a Queen's funeral, and she is also the only wife buried next to him in Windsor Castle. Perhaps because she did not live long enough to suffer the disillusionment of all his other wives, she appeared to have a great love for him as well, and Larsen chooses to highlight the sweetness of their relationship in her setting of the texts.

letter to the Royal Council, Oct. 12th 1537; "Tudor Rose," Anonymous poet

Right, trusty, and Well-Beloved, we greet you well, for as much as be the inestimable goodness of Almighty God, we be delivered of a prince.

I love the rose both red and white,
To hear of them is my delight,
Joyed may we be,
our prince to see,
and roses three.

Anne of Cleves

The story of Anne of Cleves is the most comical (and has the happiest ending) of all Henry's wives. After deciding that he should remarry for political reasons, Henry chose the German Anne of Cleves for his next wife, having never met her. Their first meeting allegedly doomed their marriage from the beginning. Henry, accustomed to being recognized in England, snuck into a bull-fighting match and surprised Anne by grabbing her suddenly and kissing her on the mouth. Not accustomed to being treated in this way, and not familiar with the appearance of the King of England, Anne promptly slapped him across the face. After that, Henry married her only very reluctantly, to avoid political turmoil, and divorced her after only six months, a period during which the two apparently did not even consummate the marriage. Anne did not contest the divorce, and the two formed a friendship afterwards; in fact, Anne's official title became "the King's Beloved Sister," and she became an honorary member of the King's family.

letter to the King, Jul. 11th 1540

I have been informed by certain lords of the doubts and questions which have been found in our marriage. It may please your majesty to know that though this case be most hard and sorrowful, I have and do accept the clergy for my judges. So now, the clergy hath given their sentence. I approve! I neither can nor will repute myself for your grace's wife, yet it may please your highness to take me for your sister, for which I most humbly thank you. --Your majesty's most humble sister, Anne, Daughter of Cleves.

Katherine Howard

Henry married Katherine Howard less than three weeks after the annulment of his marriage to Anne of Cleves, and rumors circulated that she was already pregnant with his child at the time of their marriage. However, she never did bear him a child, and after only two years of marriage, she too was accused of adultery, and subsequently executed. Her final words are a defiant ending to the cycle; unlike all the other queens to go before her, with her dying breath, she wished not for the health or love of the king, but for the love of another man.

speech recorded at her execution, February 13th 1541

God have mercy on my soul. Good people, I beg you pray for me. By the journey upon which I am bound, I have not wronged the King. Brothers, I have not wronged the King, I have not wronged the King. But it is true that long before the King took me, I loved Thomas Culpeper. I wish to God I had done as Culpeper wished me, for at the time the King wanted me, Culpeper urged me to say that I was pledged to him. If I had done as he wished me, I should not die this death, nor would he. I die a Queen, but I would rather die the wife of Culpeper.

Born in Venice in 1920, Bruno Maderna began his musical training as a violinist before taking up both composition and conducting. Much of his most well-known music was written after 1951, the year that he was invited to the Darmstadt New Music Summer School as a conductor. It was at this point that he began experimenting with twelve-tone and serial techniques, influenced by his Darmstadt contemporaries, who included Pierre Boulez, Karlheinz Stockhausen, and Luigi Nono (a student of his).

Liriche su Verlaine, written from 1946-1947, was written just before this point in his career. The primary focus of these pieces is frequently on rhythmic motion and melodic arc, with dissonant harmonies creating a colorful backdrop for the text. "Aquarelles," a text famously set by Debussy in his *Ariettes Oubliées*, is a furtive declaration of submission to the will of a lover. Debussy's lush, ebullient setting beautifully illustrates the narrator's outpouring of romantic emotion. Maderna, on the other hand, creates an understatedly sensual balance of calm and tension with complex rhythmic relationships, slowly flowing lines, and unpredictable harmonic motion that never feels fully resolved yet somehow pulls the listener seamlessly from one line to the next. "Sérénade" is an energetic romp, and the unapologetically odd character of the text itself is reflected in the disorienting poly-tonal setting; the voice's melodic line, taken out of context, is a very traditional-sounding melody, as are the rhythmic motives of the piano (the tempo marking reads "Tempo di tango"); however, one hand is never playing in the same key as the other, nor is the voice singing in the same key as either hand.

Aquarelles

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue, à vos pieds reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encore de vos derniers baisers ;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Sérénade

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Ouvre ton âme et ton oreille au son
De la mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

Je chanterai tes yeux d'or et d'onyx
Purs de toutes ombres,
Puis le Léthé de ton sein, puis le Styx
De tes cheveux sombres.

Green

Here are fruits, flowers, leaves and branches,
And then, here is my heart, which beats only for you.
Do not tear it with your two white hands
I hope it will be a sweet gift to your beautiful eyes.

I come, all covered in dew,
Which the morning wind comes to freeze on my forehead.
Suffer my fatigue, which rests at your feet
Dreaming of those dear moments which refresh me.

Let my head roll onto your young chest,
Still echoing with your last kisses.
Let it calm itself from that beautiful storm,
And I will sleep a little, while you rest.

Serenade

Like the voice of a corpse which might sing
From the depths of its grave,
Mistress, hear it climbing towards your hideaway,
My voice, harsh, and out of tune.

Open your soul and your ears to the sound
Of my mandolin:
For you I've made it, for you, this song,
Ferocious and tender.

I will sing of your eyes, gold and black,
Pure of all shadows,
Then, of the Lethe of your breast, then of the Styx
Of your dark hair.

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maitresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Puis je louerai beaucoup, comme il convient,
Cette chair bénie
Dont le parfum opulent me revient
Les nuits d'insomnie.

Et pour finir, je dirai le baiser
De ta lèvre rouge,
Et ta douceur à me martyriser,
-- Mon Ange! -- ma Goue!

Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

Like the voice of a corpse which might sing
From the depths of its grave,
Mistress, hear it climbing towards your hideaway,
My voice, harsh, and out of tune.

Then I will mount high praises, as is demanded by
The blessed flesh
Whose opulent perfume comes back to me
In the sleepless night.

And to finish, I will sing of the kiss
Of your red lips,
And of your sweetness, which tortures me,
-- My Angel! -- My Wound!

Open your soul and your ears to the sound
Of my mandolin:
For you I've made it, for you, this song,
Ferocious and tender.

"Desterò dall'empia dite" from Amadigi di Gaula

librettist unknown

Amadigi di Gaula is an opera in three acts by George Friderich Händel, written in 1715 in London. It has the smallest cast of any of Händel's operas (only five roles, with no chorus), and is also one of the shortest of his stage works.

This aria comes from the second act of the opera, and is sung by the character of Melissa, a sorceress. The object of her affection, Amadigi, has proven resistant to her love spells, and after all her magical efforts, she is defeated by earthly ones—Oriana, a mortal princess, has captured Amadigi's heart. In this aria of rage and vengeance, Melissa calls on the spirits of Hell to come and do her bidding, so that she might at least have some revenge, if she cannot have her lover.

Mi deride l'amante,
La rivale mi sprezza,
Ed io lo soffro, oh stelle?
No, non sarà giammai
Ch'io perda il mio vigor fra pene e guai.

My lover mocks me,
My rival scorns me,
And I, I suffer, oh stars?
No, it will never be
That I will lose my strength from pain and woe!

Desterò dall'empia dite
Ogni furia a farvi guerra,
Crudi, perfidi, sì, sì;

I will send with my curse
All the furies to make war
On the cruel ones and traitors!

Ombre tetre, omai sortite
Dall'avello che vi serra,
A dar pene
A colui che mi schernì!

Gloomy shadows, at last emerge
From the tomb which holds you,
To give pain
To those who have scorned me!

Sieben frühe Lieder

poems by various authors

Alban Berg is perhaps most well-known for his opera *Wozzeck*, a truly disturbing portrait of a poor man with a horribly unfortunate life, characterized by carefully structured atonal music. The "Seven Early Songs," however, written over ten years before, tend not towards the harshness of *Wozzeck* but rather towards a lushness reminiscent of Richard Strauss. The seven songs of the set do not form a "cycle" with any discernible theme; though the vast

majority of them focus on love in one way or another, they also contain portraits of the natural world, mostly in attempts to characterize nature as possessing human emotional qualities.

Nacht by Carl Hauptmann

Dämmern Wolken über Nacht und Tal,
Nebel schweben, Wasser rauschen sacht.
Nun entschleiert sich's mit einemmal:
O gib Acht! Gib Acht!
Weites Wunderland ist aufgetan.
Silbern ragen Berge, traumhaft groß,
Stille Pfade silberlicht talan
Aus verborg'nem Schoß;
Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
Schattenschwarz, ein Hauch vom fernen Hain
Einsam leise weht.
Und aus tiefen Grundes Dürsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! Trinke Einsamkeit!
O gib Acht! Gib Acht!

Night

The dusk is growing over the night and the valley
Mists hover, water murmurs.
Now emerges all of a sudden:
Oh give heed! Give heed!
A vast wonderland is opened.
Silver mountains protrude, unbelievably large,
Quiet paths lit with silver go towards the valley
From a hidden castle;
And this lofty world is as pure as a dream.
A mute beech tree stands near the path
Like a black shadow; a breath from a distant grove
Blows solitary and soft.
And from the deep valley's gloom
Flash lights from the silent night.
Drink, Soul! Drink, Solitude!
Oh give heed! Give heed!

Schilflied by Nikolaus Lenau

Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

Reed Song

Along a secret forest path
I sneak happily in the evening light,
To the desolate reedy shore,
Maiden, and think of you!

When the bush grows dark,
The reed rustles mysteriously,
And it laments and whispers
That I weep, that I should weep.

And I think I hear keening
Softly, your voice,
And drowning in the pond,
Your sweet singing.

Die Nachtigall by Theodor Storm

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

The Nightingale

It is because the nightingale
Sang the whole night long;
From her sweet noises
From the echoing and re-echoing
The roses have sprung up.

She was once a wild-blooded thing,
Now she wanders, deeply pensive,
Holding in her hand her summer hat,
Bearing silently the glow of the sun,
And wonders what to begin.

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;

It is because the nightingale
Sang the whole night long;

Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

From her sweet noises
From the echoing and re-echoing
The roses have sprung up.

Traumgekrönt by Rainer Maria Rilke

Das war der Tag der weißen Chrysanthemen,
Mir bange fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele nehmen
Tief in der Nacht.
Mir war so bang, und du kamst lieb und leise,
Ich hatte grad im Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise
Erklang die Nacht.

Crowned with Dreams

It was the day of white chrysanthemums,
I was nearly afraid from its splendor...
And then, then you came to take my soul from me,
Deep in the night.
I was so afraid, and you came sweetly and softly;
I had been thinking of you in a dream.
You came, and gently, as in a fairy tune,
Came the sound of the night.

Im Zimmer by Johannes Schlaf

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.
So! Mein Kopf auf deinen Knie'n,
So ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

Indoors

Autumn sunshine.
The loving evening looks in quietly.
A red fire
Crackles in the stove and blazes.
So! My head on your knees,
So, I am happy.
When my gaze rests on yours,
How gently the minutes pass.

"Pace non trovo" from Tre Sonetti di Petrarca

poetry by Francesco Petrarca

Franz Liszt had a particular knack for explosive romanticism, a musical quality that finds its perfect home in the setting of this poem by Francesco Petrarca, the famed inventor of the sonnet. Petrarca wrote nearly all of his love poems to a woman named Laura, who you will hear invoked at the end of the song, though her name does not appear in the original poem. *Tre Sonetti* is usually sung by a tenor, though there have been some notable performances by women, including Renata Scotto and Leyla Gencer. I am happy to add my name to their ranks tonight to close my program.

Pace non trovo, e non ho da far guerra,
E temo, e spero, ed ardo, e son un ghiaccio:
E volo sopra 'l cielo, e giaccio in terra;
E nulla stringo, e tutto 'l mondo abbraccio.

I do not find peace, and I don't want to make war,
I fear, and I hope, and I burn, and I am ice:
I fly above the heavens, and I lie prostrate on the earth;
And I hold nothing, yet I embrace the entire world.

Tal m'ha in prigion, che non m'apre, né serra,
Né per suo mi ritien, né scioglie il laccio,
E non m'uccide Amor, e non mi sferra;
Né mi vuol vivo, né mi trahe d'impaccio.

It has me in a prison which neither opens nor closes,
It neither claims me, nor loosens the trap.
It does not kill me, and it does not unshackle me.
It does not want me to live, yet it leaves me tormented.

Veggio senz'occhi; e non ho lingua e grido;
E bramo di perir, e chieggo aita;
Ed ho in odio me stesso, ed amo altrui:

I see without eyes; and I have no tongue, yet I cry out;
I long to perish, yet I plead for help;
And I hate myself, though I love another.

Pascomi di dolor; piangendo rido;
Eguale mi spiace morte e vita.
In questo stato son, Donna, per Voi.

I feast on grief; I laugh as I weep;
Equally I reject death and life.
I have reached this state, my lady, because of you.

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Jonathan Gardner, *jazz bass*

Student of Chris Fitzgerald

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Sunday Afternoon
April 21, 2013
4:00 p.m.
Bird Recital Hall

PROGRAM

Every Other

John Goldsby
(b. 1958)

Throughout my time in Louisville there has been one place, that more than any other, has inspired me, week after week, to pursue music. This is of course the Nachbar. Me and my friends often joke that this is our church, where we go to hear the jazz sermon of some of Louisville's best jazz musicians. This song is the first track from an album that was recorded live at the Nachbar. I have probably listened to the album 500 times. In addition it was written by John Goldsby, a Louisville bassist that now lives in Germany and plays for the WDR Big Band. John's playing has been a huge inspiration to me and I hope to channel his spirit on this performance.

Silence

Charlie Haden
(b. 1937)

Charlie Haden has been one of my heroes and inspirations since I first started playing the bass. His musical voice is unique and inspiring and I have spent a lot of time trying to get inside of his incredibly honest and lyrical approach to jazz. The first time I heard this song was on a live duet album featuring Charlie and the great Brazilian pianist, guitarist, and composer Egberto Gismonti. I fell in love! The arrangement you will hear today is taken from a version performed by Charlie's Liberation Music Orchestra and adapted for the slew of incredible horn players I was lucky enough to round up for my recital. Thank you all!

Goodbye Blue Monday

Jonathan Gardner
(b. 1988)

One of my goals this semester has been to try my hand at composition more seriously than I had in the past. I have always had ideas for songs but rarely did I take the time to sit down and work them out. So I decided I'd start with the blues. The melody of this piece is very catchy and uses a handful of rhythmic and melodic ideas over and over again throughout. For the arrangement you will hear on the concert, I have taken these motives and divided them up among the horn players to create a chaotic back and forth passing of ideas from one sound to the next. I couldn't be happier with how this one has turned out.

Obsession

Dorival Caymmi & Gilson Peranzetta
(b. 1943)(b. 1946)

I was first introduced to this tune during my exchange in Brasilia, Brazil in 2011. Lender Motta, a great Brazilian percussionist, teacher, and friend of mine, introduced me to the song and I immediately went home to learn it. I am glad to be joined here today by another great friend and percussionist from Brazil, Lourenço Vasconcellos, as well as my favorite drummer in the world, Zack Kennedy, who I lived and learned with during the exchange. The song has a beautiful melody and is based on Afoxé, a rhythm that comes from Candomblé, an Afro-Brazilian religion.

Looking Glass

Jonathan Gardner

This is another of the compositions that has arisen out of my desire to write more this semester. The tune is in 3/4 time and uses some harmonic ideas that are very new to me. The idea of using the people around you as a looking glass to learn more about how you carry yourself and who you are is one that has always been of interest to me. One of my greatest struggles in music has been reconciling this looking glass image with the musician that I know myself to be. This tune pays homage to that struggle. I'd like to say a big thanks to Chris Fitzgerald, my bass teacher and friend, both for helping me in this struggle, and for helping me to narrow in on the sounds that I was hearing in my head for this tune. He has been a huge inspiration to me, in both my musical and personal life, and I'm so glad to have had the chance to learn from him.

Happiness Is A Warm Gun

John Lennon & Paul McCartney
(1940-1980)(b. 1942)

Probably my favorite Beatles song, I have always thought that this one would work well with a jazz group. I had a lot of fun arranging this tune and learned a lot in the process. I want to thank all of the musicians that are playing on it for making it so much fun.

I Got It Bad

Duke Ellington
(1899-1974)

One of the difficulties any jazz musician must face is interpreting a tune from the standard repertoire that has been recorded and performed in so many ways, and by so many great musicians that there seems to be little left to explore. Jazz has always lent itself to personal expression and this

Sam
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110

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SCHOOL OF MUSIC

presents

Erika Howard & David Jaffe,
trumpets

Students of Michael Tunnell

with

Debbie Dierks, piano

Student Recital

Sunday Afternoon

April 21, 2013

2:00 p.m.

Bird Recital Hall

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Thank you.

PROGRAM

Sonata in F Major

1. Adagio

2. Allegro

G.F. Handel

(1685-1759)

Erika Howard & Debbie Dierks

Sonata Prima Per Trombetta Solo

I. Andante

II. Allegro

III. Presto

IV. Allegro

V. Adagio

Giovanni Viviani

(1622-1703)

David Jaffe & Debbie Dierks

Solo de Concours

Theo Charlier

(1868-1944)

Erika Howard & Debbie Dierks

Caprice, Op. 47

Eugene Bozza
(1905-1991)

David Jaffe & Debbie Dierks

Prayer of Saint Gregory

Alan Hovhaness
(1911-2000)

Erika Howard & Debbie Dierks

Stars in a Velvety Sky

Herbert L. Clarke
(1867-1945)

David Jaffe & Debbie Dierks

Concertino Classico

Joseph Horovitz
(b. 1948)

David Jaffe, Erika Howard & Debbie Dierks

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109

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Joseph Murrell, *bass trombone*

Student of Brett Shuster

with

Jessica Dorman, *piano*

Sarah Murrell, *mezzo-soprano*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Sunday Evening

April 21, 2013

8:30 p.m.

Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Worlds Apart

Frank Gulino

Tres Psalmi Davidis - XXII

Karl Kroeger
(b. 1932)

Sonata for Bass Trombone and piano

David Gillingham
(b. 1947)

Concertino in F Major

Ernst Sachse

Sang till Lotta

Jan Sandstrom
(b. 1954)

Concerto for Bass Trombone – Movement I

Eric Ewazen
(b. 1954)

PROGRAM NOTES

Worlds Apart

Frank Gulino

Bass Trombonist and composer, Frank Gulino combines these two skills to add a wonderful piece to the bass trombone repertoire. His unique 21st century style is evident even from the first phrase. Gulino begins with an introduction from the piano, but as the bass trombone enters, the duo moves away from G minor by way of borrowed IV and V7 chords. This particular writing, though very tonal, makes Do a moving target that the piano and bass trombone continue to chase throughout the entire piece.

In the *Allegro* section the bass trombone and piano are united harmonically in a much more obvious tonality, but are engaged in a battle over the emphasis of the beats that only reaches agreement every two bars. As this *Allegro* section attempts to reach a climax, the music becomes riddled with small *Maestoso* sections until finally the persistent theme takes over. This however is short lived as the piece winds down in, for the first time, clear harmonic, rhythmic and musical connection between the piano and bass trombone.

Tres Psalmi Davidis - XXII

Karl Kroeger
(b. 1932)

Karl Kroeger a native of Louisville, Kentucky studied under Claude Almande and Goerge Perle. A graduate of the University of Louisville, and a recipient of the Distinguished Alumni Award, his name can actually be found on the walls just outside of Comstock.

Tres Psalmi Davidis was written for Jean and Jeffrey Reynolds. The composition emphasizes the lower register of the trombone and contrasts this with the upper-registral timbre of the soprano. The work, which can be thought of as a study in two-part counterpoint, all employs only melody 'instruments' giving the music a sense of blend, balance, direction and meaning without the possibility of harmonic accompaniment. The great attempt of Kroeger through this piece was to have the music express the moods and meanings behind the music rather than letting the words carry the primary meaning.

PSALM XXII

1 Psalmus David Dominus reget me et nihil mihi deerit

2 In loco pascuae ibi me conlocavit super aquam refectionis educavit me

3 Animam meam convertit deduxit me super semitas iustitiae propter nomen suum

4 Nam et si ambulavero in medio umbrae mortis non timebo mala quoniam tu mecum es virga tua et baculus tuus ipsa me consolata sunt

5 Parasti in conspectu meo mensam adversus eos qui tribulant me inpinguasti in oleo caput meum et calix meus inebrians quam praeclarus est

6 Et misericordia tua subsequitur me omnibus diebus vitae meae et ut inhabitem in domo Domini in longitudinem dierum

1 A psalm for David. The Lord ruleth me: and I shall want nothing.

2 He hath set me in a place of pasture. He hath brought me up, on the water of refreshment:

3 he hath converted my soul. He hath led me on the paths of justice, for his own name's sake.

4 For though I should walk in the midst of the shadow of death, I will fear no evils, for thou art with me. Thy rod and thy staff, they have comforted me.

5 Thou hast prepared a table before me against them that afflict me. Thou hast anointed my head with oil; and my chalice which inebriateth me, how goodly is it!

6 And thy mercy will follow me all the days of my life. And that I may dwell in the house of the Lord unto length of days.

Sonata for Bass Trombone and piano

David Gillingham
(b. 1947)

The *Sonata for Bass Trombone and Piano* was written for good friend and colleague of Mr. Gillingham, Curtis Olson (Professor of Trombone at Michigan State University). This piece, in its exploration of the technical possibilities on bass trombone, has quickly catapulted to the top of the bass trombone repertoire. Cast in three movements, the first movement is organized in sonata-allegro form. In this a lyrical diatonic theme is contrasted with the second theme using the octatonic scale for much of its melody and harmony. Following a thorough development, of not only these themes but their role in relation to each other, a recapitulation of the 1st theme occurs in augmentation. This is followed by a second theme that remains at the tonic level and a "barn burning" coda. The second movement is set to a mysterious theme that crafts itself out of chromatic median relationships. The *calma* is briefly interrupted by a rhythmically intense section that nearly spins out of time. Just before the music loses its bearings, the 1st theme returns in time for the piece to die away. The third movement alternates between a syncopated theme treated fugally and a lyrical second theme in a homophonic texture. As these themes alternate a rondo-like structure becomes evident as the 1st theme returns each time being developed in a manner that sounds episodic in nature. This movement, though written as a fugue, seems to have many elements of west coast jazz, as the movement journeys from d-minor to its parallel major.

Ernst Sachse was born in Altenburg, Germany in 1813. Though much of this composer remains a mystery we do know that under the instruction of his father and a local musician named Wilhem Barth, Ernst would at some point in the 1850's become a musician playing trumpet with Weimarer-Hofkapelle. The 19th century was a time of great change for the trombone and the symphony orchestra. It was during this time that the trombone appeared in Beethoven's Fifth Symphony, Joseph Frolich will publish a treatise introducing alternate slide positions, and 34 solo performances of trombone music would occur. It was during this period of growth in the trombone world that Ernst Sachse will compose this piece for the famous Weimar native trombonist, Moritz Nabich.

Originally written in the key of B flat, this particular version from 1988 was transposed down a Perfect Fourth to the key of F major by Martin Goss to fit into a more typical range for Bass Trombone. Since that time, the composition has become a staple for bass trombone being a typical request for both European and American Orchestral auditions alike.

The Concertino is composed in a typical classical style, with a light piano introduction preceding the forte entrance of the first theme from the bass trombone. The first section is segregated by three clear themes. The first "dotted" theme is stated right from the outset of the bass trombone's entrance, the *dolce* theme marks the middle of the *Allegro maestoso* section with the first lyrical melody of the piece, and the "triplet" happens near the end. A low pedal F signals the end of the *Allegro maestoso*, and resets the mood for the triple-meter of the *Andante*. This section explores the singing capabilities of the bass trombone in the fuller way that was alluded to in the *dolce* theme. In the final section, labeled *Thema*, the piano and trombone launch into a 'theme and variation' that progressively speeds. This ends with rather brisk music that unravels into a very familiar sounding *Andante* that ends the entire composition.

Sang till Lotta

Jan Sandstrom
(b. 1954)

Jan Sandstrom, in 1989 would collaborate with the trombone virtuoso Christian Lindberg to create a work called the *Motorbike Concerto (Trombone concerto No. 1)*, which to this day, is largely credited with launching the trombone as a solo instrument to the worldwide stage. Though totally different in scope and purpose its advent would lead unusually to a very beautiful piece.

Sang till Lotta, though written very shortly after, shares almost nothing in

common with Sandstrom's *Motorbike Concerto*. The *Motorbike Concerto* is complex and utilizes extended techniques while *Sang till Lotta* is written very simply. One was written for a world renowned trombonists and the other for a friend and his daughter. The story of this pieces is best told in the composers own words.

"At the time my *Motorbike Concerto* began its global tour, a very close friend's daughter Lotta, then a little girl, started to play trombone. I told her that I would write a concerto for her too as I did for Christian, when she was a little older - and if she then continued playing the instrument. I did not compose a concerto, but this piece to her birthday, for her to play and for her father to accompany.

Lotta did not continue playing trombone, but dedicated her life to other important matters, and is now working for UN in the States and other countries."

This piece is a great addition to the repertoire and is cast in an increasingly rare simplicity that showcases the singing capabilities of the trombone.

Concerto for Bass Trombone – Movement I

Eric Ewazen
(b. 1954)

The *Concerto for Bass Trombone* began its life as a Sonata for bass trombone or tuba. The Sonata was dedicated by Karl Kramer who premiered the piece at the New World School of Arts in Miami 1996. The premier of the bass trombone version of this piece was at the International Trombone Festival in 1997 by John Rojak. Warren Deck suggested that this piece be converted into a concerto to be used as the contest piece for low brass held at the Julliard School. The piece in its current form was premiered by Stefan Sanders with the Julliard Orchestra under Jahja Ling.

The first movement of this work is a piece in itself. It is split into four sections. The First of these sections is a soaring, majestic theme cast over the tonality of D major. The end of this section immediately spins into a brisk *Allegro Vivace*. Though it is written in common time, this Second section has a weightless *alla breve* feeling that continues throughout this section and introduces the listener to the second major theme of this composition. As the section continues it is fragmented by rest, augmented, put in a triplet rhythm and cycled through different modes of the key. Ewazen casts his theme in a variety of ways until the piece halts in a *molto ritardando* that plunges into a restatement of the introduction that marks the Third Section of this piece. This *Andante con moto* is short lived as the music speeds to a final *Allegro Vivace* section that ends on a pedal E in the bass trombone.

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11

PROGRAM

TOKYO STRING QUARTET

April 21, 2013

Comstock Concert Hall
University of Louisville School of Music

String Quartet in D Major, K. 499 "Hoffmeister" (1786) Wolfgang Amadeus Mozart

Allegretto
Menuetto: Allegretto
Adagio
Allegro
(1756-1791)

String Quartet No. 2, Op. 10 (1916-18)

Allegro
Quasi recitativo: Andante
Allegro giocoso
Zoltán Kodály
(1882-1967)

INTERMISSION

String Quartet in C Minor, Op. 51, No. 1 (1873)

Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro
Johannes Brahms
(1833-1897)

Management: Opus 3 Artists,
470 Park Avenue South, New York, NY 10016
The Tokyo String Quartet has recorded for Angel/EMI,
BMG Classics, CBS Masterworks, Deutsche Grammophon,
Vox Cum Laude and Vanguard

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115

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Jazz Ensemble II

Jerry Tolson, *director*

&

University of Louisville
Jazz Ensemble I

John La Barbera, *director*

Tuesday Evening

April 9, 2013

8:00 p.m.

Comstock Concert Hall

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PROGRAM

UNIVERSITY JAZZ ENSEMBLE II

Steamsville	Mark Taylor
Nutville	Horace Silver (b. 1928) Arranged by Bryan Kidd
Shiny Stockings	Frank Foster (1928-2011)
Desafinado	Antonio Carlo Jobim (1927-1994) Arranged by Frank Mantooth Camila Eisenmann, <i>vocals</i>

INTERMISSION

UNIVERSITY JAZZ ENSEMBLE I

Caravan	Juan Tizol & Duke Ellington (1900-1984)(1899-1974) Arranged John La barbera
A Shifting Design	Kurt Rosenwinkel (b. 1970) Arranged Brandon Coleman
Trinacria	John La Barbera (b. 1945)
Nardis	Miles Davis (1926-1991) Arranged Diego Lyra
Coming About	Maria Schneider (b. 1952)
Lazy Bird	John Coltrane (1926-1967) Arranged Bill Stapelton

JAZZ ENSEMBLE II PERSONNEL

Jerry Tolson, *conductor*
Joseph Thieman, *grad assistant*

SAXOPHONES

Dylon Jones, *alto*
Nick Burke, *alto*
Jeff Endly, *tenor*
Brian Herald, *tenor*
Jake Daniels, *baritone*

TRUMPETS

Sam Loomis
Jean Gorce
Rachel Hibser
Austin Baker

TROMBONES

Meredith Grimwood
Elizabeth Walker
Jeff Curtis

RHYTHM

Tom Coovert, *guitar*
Andrew Aschbacher, *guitar*
Jonathan Vargas, *piano*
Chris Grzech, *piano*
Marie Knueven, *bass*
John Kleemeier, *drums*
Coty Johnson, *drums*

JAZZ ENSEMBLE I PERSONNEL

John La Barbera, *conductor*

SAXOPHONES

Ashley Miller, *alto*
Thomas Souza, *alto*
Jon Driver, *tenor*
Dan Gomby, *tenor*
Shane Porter, *baritone*

TRUMPETS

Nick De Jarlais
Joseph Thieman
Nick Kaizer
Trevor Webb

TROMBONES

Mike Smith
Ethan Evans
Tim Hutchens
Michael Tignor

RHYTHM

Brandon Coleman, *guitar*
Kendall Carter, *piano*
Jonathan Gardner, *bass*
Lourenço Vasconcellos, *drums*

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UNIVERSITY OF LOUISVILLE®

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Michel van der Aa
Grawemeyer Award for Music Composition
Up-close - a multimedia cello concerto

Tuesday, April 23, 2013
3:00 p.m.
Bird Recital Hall

Michel van der Aa is a truly multidisciplinary figure in contemporary music. A unique voice, he combines composition with film and stage direction, and script writing. Classical instruments, voices, electronic sound, actors, theatre and video are all seamless extensions of his musical vocabulary.

Before studying composition (with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen), Van der Aa trained first as a recording engineer at the Royal Conservatory in The Hague. In 2002 he broadened his skills with studies in film direction, at the New York Film Academy, and in 2007 he participated in the Lincoln Center Theater Director's Lab, an intensive course in stage direction.

Van der Aa's musical materials are hard to tease apart, constantly switching between stasis and high energy, concrete and abstract, acoustic and electronic, 'pure' and processed, brand new and half-remembered. Many of them are as visual as they are aural. The possibilities of digital and audio-visual technology often feature, not as a surface gloss to his work but at the core of his artistic outlook.

Another important aspect to Van der Aa's music is collaboration and interdisciplinarity. He has worked with leading classical performers such as Sol Gabetta, Barbara Hannigan, Janine Jansen, Christianne Stotijn and Roderick Williams, as well as the Portuguese fado singer Ana Moura and well-known European actors like Klaus Maria Brandauer and João Reis.

His most recent partnership is with the English novelist David Mitchell, with whom he is writing his fourth work for music theatre, *Sunken Garden*, an 'occult-mystery film-opera' co-commissioned by English National Opera, the Toronto Luminato Festival, Opera de Lyon, the Holland Festival and the Barbican Centre, London.

His music has been performed by ensembles and orchestras worldwide, including musikFabrik, ICE, Tokyo Sinfonietta, Ensemble Modern, Freiburg Baroque Orchestra, Melbourne Symphony Orchestra, BBC Symphony



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Chamber Music Society of Louisville 75th ANNIVERSARY SEASON 2012-2013

Presented in partnership with the
University of Louisville School of Music

Sunday, October 7, 2012 – 3:00 pm

Takács Quartet

Music of Haydn, Britten, and Dvořák

Pre-concert lecture by Dr. Douglas Shadle at 2:00 pm

Sunday, November 4, 2012 – 3:00 pm

Chicago Pro Musica with Lucy Shelton, soprano

Music of Schubert and Schoenberg

Pre-concert lecture by Dr. Jean Christensen at 2:00 pm

Sunday, February 10, 2013 – 3:00 pm

Kalichstein-Lardeo-Robinson Trio

Music of Previn, Danielpour, and Beethoven

Pre-concert lecture by Dr. Krista Wallace-Boaz at 2:00 pm

Sunday, March 17, 2013 – 3:00 pm

Pacifica Quartet with Ursula Oppens, piano

Music of Beethoven, Baker, and Ravel

Pre-concert lecture by Prof. Jack Ashworth at 2:00 pm

Sunday, April 21, 2013 – 3:00 pm

Tokyo String Quartet

Music of Mozart, Kodály, and Brahms

Pre-concert lecture by Mr. Allen Gilfert at 2:00 pm

Sponsored by



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All Concerts are presented in Margaret Comstock Concert Hall
at the University of Louisville School of Music

All pre-concert lectures are presented in Room 130 at the
School of Music



W

WELCOME



Dear Friends and Chamber Music Society Supporters,

As President of the Chamber Music Society of Louisville, I welcome you to the 75th Anniversary Season and thank you for joining us.

According to founder Gerhard Herz, one of the Chamber Music Society of Louisville's ideals from its inception was to "make no compromises, and always get the best." That has remained one of the CMS's core ideals, and any objective reviewer of our programming from its first 74 seasons would conclude that we have lived up to that mission. Current audiences may not be aware of some of the famous names that have performed with the CMS over the years: singers Ernst Haefliger, Hermann Prey, Jan De Gaetani, Maureen Forrester, and Elly Ameling; instrumentalists Jean-Pierre Rampal, Janos Starker, Richard Stolzman, Ani Kavafian, Eugene Istomin, Mieczyslaw Horszowski and Claude Frank; and chamber ensembles the Budapest String Quartet, the Juilliard String Quartet, the Guarneri String Quartet, the Emerson String Quartet, the Tokyo String Quartet, the Orpheus Chamber Orchestra, the Beaux Arts Trio, the Stuttgart Chamber Orchestra, the St. Paul Chamber Orchestra, Musica Antiqua Koln and Pomerium. See for yourself—all of the artists from the last 74 seasons are listed in this program.

Our 75th Anniversary Season has been specially designed to celebrate our milestone with appropriate flair. Although we always strive to bring in "the best," this season, with the most generous support of Commonwealth Bank & Trust and other individuals, we have been able to open the pocketbook a bit wider to engage a remarkable line-up of the world's most distinguished artists. The CMS season is book-ended by two of the most accomplished ensembles of our time—the Takács Quartet and the Tokyo String Quartet. The renowned Kalichstein-Laredo-Robinson Trio anchors the middle of the season with a performance of Beethoven's "Archduke" trio. In November, Chicago Pro Musica will perform Schubert's "Trout" Quintet and Schoenberg's groundbreaking and powerful Pierrot Lunaire (with soprano Lucy Shelton). In March, the Pacifica Quartet will perform with pianist Ursula Oppens, playing two mainstays of the chamber repertoire by Beethoven and Ravel, together with a Piano Quintet by Claude Baker, which was the work commissioned for the 50th Anniversary of the CMS in 1988. We are also working out arrangements for a special commission of a new composition from a well-known composer in honor of our 75th Season to be performed at a special concert.

We could not have programmed such a top-notch season without the generous support of Commonwealth Bank & Trust Company, which deserves our utmost gratitude. In addition, we are grateful to our perennial partner, the University of Louisville School of Music, which provides us with a venue, administrative support and artistic leadership (many of our trustees are talented music faculty members). The CMS is staffed and managed by our all-volunteer board of trustees. For these reasons, we have consistently been able to spend approximately 93% of our budget on artist fees. As with most arts groups, ticket sales typically make up less than 50% of our budget, so we rely heavily on your contributions. In addition to presenting "the best," we also strive to keep our ticket prices low. I hope that you will consider making a contribution to the CMS in honor of our 75th Season. Together we can make sure that future generations will have access to the high caliber of performances that audiences have enjoyed in Louisville since 1938.

Best regards,

Andrew M. Fleischman
President
Chamber Music Society of Louisville



ANNIVERSARY

TH SEASON

1938

2013



UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

Good afternoon, everyone ~

The founding of the School of Music at the University of Louisville in 1932 predates the creation of the Chamber Music Society of Louisville in 1938 by only a few short years. Nonetheless, the histories of the two cultural institutions are closely linked in community history and cultural significance. At the time of their establishments neither could possibly have imagined what the future would bring to each organization, including the central roles each would play in the musical life of this community and the artistic inspiration each would provide for generations of music lovers, students, and music professionals.

The story and success of the Chamber Music Society is rooted in the energy and commitment of people who believed in the mission and importance of presenting great and accessible chamber music for local audiences and who provided their gifts of time and treasure to support the organization. During its early history the Chamber Music Society relied on the vision and support of people whose names are legendary in the history of musical culture in Louisville; names like Morris Belknap, music dean Dwight Anderson, music faculty member Gerhard Herz, the irrepressible Emmy Smith and her friend Fanny Brandeis, who all provided leadership, financial support, and a keen understanding of the Society's critical importance to the Louisville community.

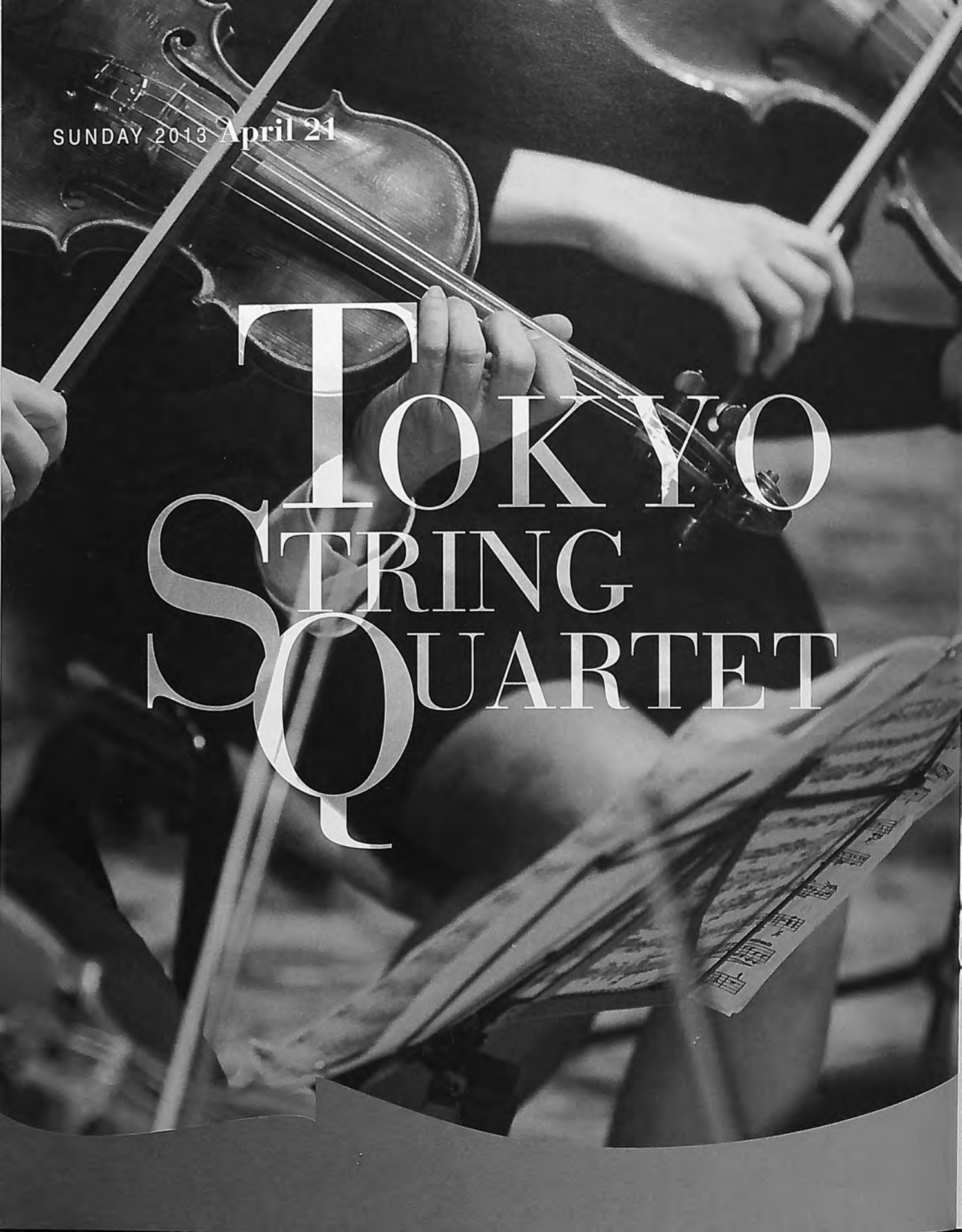
The experience of hearing live chamber music played by luminary musicians cannot be overestimated in shaping our musical sensibilities, expectations, and standards. The important legacy of the Chamber Music Society's storied past represents both a present-day and future challenge to the leadership and patrons of the Society to support high musical standards in performance and programming and to promote this special musical experience for its membership and the region.

On behalf of the School of Music and the four music deans who preceded me in their support of the Chamber Music Society, it is my pleasure to congratulate the patrons and leadership of the Society for their important support of this special musical art form in Louisville over the past seventy-five years. Moreover, with the support of the community, our school and university, I look forward to the success of the Chamber Music Society of Louisville for many years to come.

With our best wishes and most sincerely,

Christopher Doane, Ph.D.
Professor and Dean





SUNDAY 2013 April 21

TOKYO STRING QUARTET

TOKYO STRING QUARTET

Comstock Concert Hall

University of Louisville School of Music

String Quartet in D Major, K. 499 "Hoffmeister" (1786) **Wolfgang Amadeus Mozart**
(1756-1791)

Allegretto
Menuetto: Allegretto
Adagio
Allegro

String Quartet No. 2, Op. 10 (1916-18)

Allegro
Quasi recitativo: Andante
Allegro giocoso

Zoltán Kodály
(1882-1967)

INTERMISSION

String Quartet in C Minor, Op. 51, No. 1 (1873)

Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro

Johannes Brahms
(1833-1897)

Alex Ravitz - CCH - 4/18/13

Teil Buck - CCH - 4/17/13

Michael Burkhead - CCH - 4/17/13

John Combs - Bird - 4/16/13

Lourenco Vasoconcellos - Bird - 4/16/13

UofL Percussion Ens. - CCH - 4/16/13

UofL

Voice Area Recital - CCH - 4/16/13

Management: Opus 3 Artists,
470 Park Avenue South, New York, NY 10016
The Tokyo String Quartet has recorded for Angel/EMI,
BMG Classics, CBS Masterworks, Deutsche Grammophon,
Vox Cum Laude and Vanguard

TOKYO STRING QUARTET

Martin Beaver, violin
Kikuei Ikeda, violin
Kazuhide Isomura, viola
Clive Greensmith, cello

After 43 seasons, the Tokyo String Quartet has announced that 2012-2013 will be their last. Regarded as one of the supreme chamber ensembles of the world, the Tokyo Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola) and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings and established a distinguished teaching record. Performing over a hundred concerts worldwide each season, the quartet has a devoted international following across the globe. Officially formed in 1969 at the Juilliard School of Music, the quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its formation, the quartet won First Prize at the Coleman Competition, the Munich Competition and the Young Concert Artists International Auditions. An exclusive contract with Deutsche Grammophon firmly established it as one of the world's leading quartets, and it has since released more than 40 landmark recordings. The ensemble now records on the Harmonia Mundi label.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music as quartet-in-residence since 1976. Deeply committed to coaching young string quartets, they conduct master classes in North America, Europe and the Far East.

The ensemble performs on the "Paganini Quartet," a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been on loan to the ensemble from the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington, D.C.



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String Quartet in D Major, K.499 "Hoffmeister"
Wolfgang Amadeus Mozart (1756-1791)

The year, 1786, in which he composed the String Quartet in D Major was professionally and personally difficult for Mozart, and his response to his dire financial situation was to compose. Between the 3rd of June and the 6th of December, he completed eight works: a piano quartet, three piano trios, the duet sonata in F Major, C Major Piano Concerto (K.503), D Major Symphony ("The Haffner"), and the D Major String Quartet. Despite its beauty and excellent workmanship, K. 499 is seldom referred to in essays or studies of Mozart's development. For one thing, it is a unique work, that is, not one of a set of six, and for another, the high degree of thematic economy is unusual even for Mozart, which makes it a challenge to write about.

In the first movement, Mozart varies the presentation of the thematic ideas by moving the theme throughout the strings' registers and by varying the textures. For instance, the movement begins with the passage played by all four instruments in octave unison, which, after the first four measures changes slowly into a rich harmonized homophony. Then, just as easily, the texture changes to a two-part counterpoint in the upper instruments, which is immediately answered by the same in the lower instruments. The resulting series of "questions and answers" between the two sets of instruments continues until the transition begins to move out of the tonic key. Throughout this opening segment the variety of textures and progressive shortening of phrases is striking: the opening 12-measure phrase is followed by two phrases of four-measures each, then two phrases of one-measure each, then two phrases, each one of only two counts (or one-half measure phrases). Having reached a goal with an, albeit not very final cadence, Mozart begins the above-mentioned transition.

This description of the opening provides some help in understanding how this quartet "works." On every level Mozart is able to do two things at the same time, and, these two things are often the opposite of each other. In the passage just described, he is regularly shortening the phrases while extending the passage; his extended melodic line has no apparent stopping points, but is created out of progressively smaller elements; and, the whole passage is a marvel of harmonic color, but he does not venture away from his tonic key.

Having been quite conservative and structured in his first statement, Mozart now begins the 50-measure transition. Taking up the two figures (the falling interval and the dotted figure) from the opening, he adds the simple element of the repeated note from the first ten measures. Continuing varied phrases and textures, he passes through some very remote key areas. Bringing colorful harmonic possibilities into play by mixing minor passages and a

variety of deceptive cadences, he arrives at the dominant where he introduces a new set of figures: quick turns in 16th notes, "Scotch-snaps" (short-long) on both the second and fourth beats of the measure. With this battery of resources and an added ingredient of quickly repeated notes, he drives to the exposition's final cadence. The development that follows is animated and thorough. The use of these elements in good measure, brings the end to this lovely but exacting exposition of musical thought and display of an exceptional musical skill-set.

In this quartet the dance comes next in order, that is, between two movements in sonata form, and, it is an ingenious pair! Minuet in the tonic and Trio in tonic minor, they both use elements from the first movement: the turn from the second theme (heard first in slow notes, then immediately after, as an ornament to the dotted figure), and the repeated note, extended drone-like, in the cello. Again, varied phrase lengths change the rhythmic pulse, for instance, in the second section of the minuet, where two two-measure phrases are followed by two four-measure phrases, then one eight-measure phrase ends it. Turns and repeated notes in the Trio set off the second half of the movement; rich four-part counterpoint obscures the phrase structure and the imitations overlap each other at a progressively closer pace until, without a pause, the Trio connects back to the Minuet for the repeat.

In the Adagio, a sonata movement in the subdominant key of G Major, Mozart employs the same figures as in the first two movements: the falling third, dotted rhythms, a turn, and the repeated bass note. The change in the style of the movement brings renewal. Long supple lines in the first violin dominate, totally supported by the other instruments; the movement is more like a vocal aria than an instrumental discourse. At the beginning of the second key area, large bold chords (like an instrumental interpolation in a vocal solo) momentarily break the flow, but then the violin resumes its lithe song.

The last movement, fleet and fragile, poses a deliberate challenge to expectations set up by the earlier movements. The exposition is dominated by the first violin's long, loping passages that seem to start in mid-air. Turns and dotted figures (both long-short, and short-long) familiar from earlier movements are brought in, and when the falling interval of the first movement is traded for the upward-turning figure from the Minuet, and tied over the bar, it is as if the whole falling figure from the first movement is turned upside down. The development is colored with generous doses of chromaticism and fanciful flights to distant keys (like C Major and F Major), but best of all, the texture becomes very active as the other instruments leap into imitative challenges of each other—racing now upward in answer to another's downward passage, and vice versa. A fit end to a piece only Mozart could have composed.

String Quartet No. 2, Opus 10
Zoltán Kodály (1882-1953)

When Zoltán Kodály was young, Hungary's musical world was an outpost of Austria. German was the official language in academia and concert programming reflected no interest in the composers or new ideas developing outside of the disintegrating Hapsburg Empire. In the first two decades of the twentieth century, progressive ideas began upsetting established conventions. For the poets who already had the language, the task was to develop new forms, but for the musicians in the movement—Zoltán Kodály and Béla Bartók—it meant uncovering a Hungarian musical language to make a foundation for the new forms of contemporary Hungarian music. Kodály's unending quest started at the time of his first excursion around 1905 into remote villages to record folk music on wax cylinders.

A work of youthful maturity, the Second String Quartet was composed in the war years, 1916-18, when Kodály was experiencing growing public success in his various endeavors: teacher, researcher, composer, and critic. Because of the positions he took at this time in his music criticism—partly his support of Bartók, partly his promotion of new French music, and especially Debussy's, which he discovered in Paris in 1907—he stood at odds with public opinion in the heat of World War I.

Creating a personal style, Kodály drew heavily on Hungarian peasant idioms, including a whole range of scale systems: pentatonic, overtone, modal (whole-tone), and chromatic. He assimilated melodic figures, modes of presentation in vocal and instrumental music from folk musicians, and analyzed the unique rhythmic and melodic structures of the Hungarian language. His music is tonal, but he avoided tonal systems, subordinated harmony to melody, and made complex chord structures by adding 2nds and 4ths, 9ths, 11ths, and 13ths. Everything is constantly subject to repetition and variation. While he found great melodic and rhythmic reserves in a rich folk music tradition, there remained problem of form. Form in folk music is largely a response to the function of the music, often improvised in the moment of performance; as such, it is not commensurate with the needs of concert music. Discarding the Austro-Germanic traditions meant losing a great formal tradition, but in Debussy's music he found a model for the independence he was seeking. He was fascinated by the idea that Debussy's Latin heritage had saved him "from formlessness" in his "intentionally formless music," and he admired the Frenchman's portrayal of unfolding emotion. For him, Debussy was a "poet" who captured transitory changes of mood and spirit.

The Second String Quartet, a "tough read," was the outcome of a composer who created a personal style by absorbing the native musical dialect to such an extent that he was at home with it

"as a poet is with his native tongue." Following the ideas is like listening a projection of the composer's thought, understanding them requires taking clues from his biography and putting them together with the evidence in the music. It is important to know that Kodály was a thoroughly trained musician in full command of the skills necessary to project his musical thought to paper; he was a deeply independent person, analytical and inventive.

There are three movements indicated by the tempo changes; the third movement follows the second, *attacca*, after a single measure of silence. Each movement has a different formal structure, and although there is no key signature, the pitch D is the principal tonal reference. In the first movement the reference to D is reflected in the movement of the bass line. It is both a point of departure and a point of arrival. The most important factor in establishing the "shape" of the movement, it defines the end of the introduction and the beginnings of the several thematic segments, the half-way point of the movement, the beginning of the coda, and the final chord. Its dominant, A, plays no more important role than other pitches. Occasionally when the D is reached, it is deflected downward to C or C[#]/D^b (never upward) avoiding closure, and providing the means for extending the segment.

The first movement has six sections, defined formally and by changes in the melodies and textures. The extended introduction begins as sound wells up from the bottom of the cello and is picked up by the other instruments to form an arresting chordal sonority; it continues with short repeated tuneful figures, more like bird calls than songs. Versions of the opening figure reoccur at important junctions, but never exactly as in the beginning and Kodály even varies it by increasing the speed of the rising line, with fast upward scales. Then in the moment that signals the preparation for the coda, he reverses its direction, so that it builds the chord starting with the first violin and "falls" to the bottom of the ensemble.

In comparison to the first movement, the second is much less demanding. A kind of bridge to the third movement, it follows the model of a vocal *scena*, with an aria-recitative and arioso. To begin over a wonderful, rich chord, beautiful long quasi-improvised melodies possibly inspired by bird-song, or some elaborate coloratura, are played by the solo violin and then by the solo cello. Each solo is followed by a recitative—as static as any found in early Italian monody. The movement is concluded with an arioso that, briefly interrupted by a pseudo-folk dance, a *csárdás*, eventually works into a dramatic frenzy (*con fuoco marcatissimo*) before it ushers in the third movement.

In the Allegro giocoso about ten different tunes, each with its own ornament (grace notes, mordents) and accompaniment (drones and various ostinatos) are woven into a large musical tapestry like a village festival. One after another, these melodies (all in duple meter) dance by. Not all are fast, some change dynamics and tempo suddenly, but they all are part of the drive to a climactic moment when Kodály shifts into high gear, and generates even more excitement and volume by interweaving individual pieces together in a fiery stretto. And the last gesture? A stamping augmented fourth.

String Quartet in C Minor, Op. 51, No. 1 Johannes Brahms (1883-1897)

Brahms's first two quartets of Opus 51 are fully mature works, the products of long consideration and many preliminary studies. The finely-wrought character of these quartets reflects the composer's careful and prolonged consideration of every element. Perhaps there is no harm in reminding readers that, according to anecdotal evidence, there may have been as many as twenty quartets composed before Opus 51, and that even the two in this set that finally came to fruition were scrutinized and reworked extensively before Brahms gave them to the publisher. The premiere took place in 1873, five years after the first private readings.

While the above introduction gives some indication of how seriously Brahms took the composition of a work for string quartet, it might seem a bit odd that he would be so reticent, for he had already composed quite a few works for small chamber ensembles (string sextets and works for instruments combined with piano). But then he knew that his first essay for string quartet would inevitably be compared with Beethoven's quartets. As he once wrote, "You don't know what it means to the likes of us when we hear *his* footsteps behind us."

Brahms knew his predecessors intimately, and these compositions reflect his close study of their works; one can find melodic inspiration from Schubert, turn of harmonic movement from Schumann, counterpoint from Bach, and, yes, classical formal structure, and mastery of musical development and logic from Beethoven. But, of course what matters is what he made of all of this, how he developed his resources and composed music that can only be identified as his own. On the 100th anniversary of Brahms's birth in 1933, at a time when his music was considered quite old-fashioned, Arnold Schoenberg delivered a lecture entitled "Brahms, the Progressive" in which, among many other works, he cited the C Minor Quartet as a model of advanced musical thought. He particularly admired its conciseness, that is devoid of anything that could be identified as extraneous to the

musical development—even when, for example, the harmony ventured into remote areas, so remote that Schoenberg found harmonic passages from this quartet that were equal to places in Wagner's *Tristan*.

The first and fourth movements in Brahms's C Minor Quartet are distinguished by their intensity, forward drive, bone-hard musical logic and verve. The first movement adheres to the classic sonata form but with a true Romantic pallet: shortly following the presentation of the first stormy idea (in C Minor), the composer slips into a contrasting segment in F Minor where he "floats" a lyrical line (that actually foreshadows the second theme) above a rich harmonic field before he slips back into his ferocious main theme. (It was the seamless "slip" that so impressed Schoenberg.) Here is Brahms in a nutshell: lyricism curbs the ferocity and the ferocity keeps the lyricism from becoming nostalgic. Lyricism and drama cooperate to temper the excess of each other, better to serve the integrity of the form.

The second theme that begins in the key of E^b Minor is as intense as the first one, but less direct, and harmonically much more restless. Instead of the energy of the first idea with its succession of rising arpeggios driven by jagged dotted rhythms, the second theme begins with a falling, and hesitating, off-beat figure. As an insistent eighth-note patter in the viola provides support, the melody in the violin rises—a bit at a time—and finally soars. Eventually the first violin takes on the insistent eighth-note rhythm from the viola and brings on a contrasting section. Here again, we have those interactive elements: dotted rhythms and a succession of falling intervals, an outburst and a sigh. In the closing segment the dense texture gradually gives way to a long, loping solo and momentary calm to the exposition.

The development is as concise as the exposition, and both it and the recapitulation are iconic studies of Brahms's ability to create on-going interest and forward motion with his dramatic use of harmony and rhythm. In addition, there is his penchant for constantly varying his materials; he just never says the same thing twice the same way, and the recapitulation is a marvel of how he achieves just that.

Warm and gracious, the Romanze, a perfect antidote to the drive of the first movement, is cast as a ternary form with a coda; its engaging thematic ideas are matched to perfection by their accompaniments. Though the character of the movement is virtually opposite that of the first movement, many features are actually carried over. To mention only two: in the first part, the persistent dotted rhythm which is tempered by the slower tempo; and in both sections, the constantly falling intervals in the melodic line. The framing section, and the mid-section—both small ternary forms—have contrasting phrase structures in which very subtle

differences provide on-going variety to the consistent—but different—rhythmic patterns and melodic ideas. The exceptionally poignant middle section and the variation of the first theme on its return after the middle section are especially gratifying.

The Allegretto is a Scherzo and Trio cast in conventional forms. The smooth surface of the Scherzo in F Minor, a kind of "shuffling" dance in duple meter, pulses non-stop as the regular eight-measure phrases are built up two measures at a time. While the constantly falling line—somewhat dark in spirit—is direct, and simple enough, it is actually the falling arpeggio of the previous movement in disguise. In the Trio (in triple meter), the cello's pizzicato and the second violin's drone (cross-string bowing), momentarily dissipates the darkness, and provides a rationale for the movement's final cadence on F Major.

The last movement opens with a "call to arms." With one swoop, the rising minor third and falling seventh wipe away the major mode of the Scherzo's final cadence, and taps into one's memory of the first movement. This is clearly Brahms's intention, for somewhat like a motto, it is repeated at the end of the extended thematic statement, and then twice again: at the recapitulation and in the very last cadence to the piece, each time a crowning gesture at the end of a rising arpeggiated melody. There is no mistaking its purpose either, though it would be a mistake to conclude that it is cyclic in some way; rather, it is Brahms's way of bringing the whole work to a definitive end. The fourth movement completes the structure and body of the work; it is a kind of summation, a coda or epilogue, and the final cadence on C Minor is definitive. One could imagine that Brahms might have wanted a resolution that, turning the minor to major would resonate with a grander vision, but anything other than the finalized minor would have betrayed the tight logic of the whole.

- Dr. Jean Christensen

The pre-concert presentation will be given by Mr. Allen Gilfert who received his Masters Degree in Music History with a thesis based on Eliot Carter's opera, *What's Next?* in 2007. The presentation will begin at 2 PM and conclude at 2:45, in room 130.





A HISTORY OF THE LAST YEARS

75

HIGHLIGHTS FROM THE 1988 GOLDEN ANNIVERSARY SALUTE:

The Introduction to the souvenir book titled "Golden Anniversary Salute" contained the following interesting information: After an absence from Louisville during the World War II years, Rochester-born Emilie Smith and her husband, Macauley Smith, returned to his native city in 1945 and attended the first post-war concert of the Chamber Music Society. While her husband resumed his law career, Mrs. Smith did volunteer yeoman duty for the Society. She served as president from 1952 to 1964 and has been a frequent trustee and unflagging "den Mother" to visiting artists.

An article titled "Gerhard Herz: 'Heart' of the Society" written by longtime Courier-Journal music critic William Mootz contained the following excerpts: Herz worked closely with the late Dwight Anderson when he organized the Society under the sponsorship of the University of Louisville School of Music, which Anderson served as dean. ... Through his guidance [i.e. Herz] (and sometimes at his insistence) the Society's leaders gradually adopted a policy of offering everything from concerts of ancient music to

recitals by famous exponents of the German lied as part of the chamber-music experience. ... Herz's earliest Louisville memories are closely linked to his relationship with Anderson and his novelist wife, Barbara. "We were very close friends. I was constantly invited to their home, and one day, maybe two or three months after my arrival, he called me into his office and said, 'Sonny, what is missing in Louisville's concert life?' ... "So my answer to Dwight's question was very simple: What's missing, I told him, is professional chamber music—such as I knew in my native Düsseldorf—and opera."

But Anderson tackled chamber music first. With Morris Belknap (a prominent local philanthropist and music-lover), he collected enough money to sponsor a modest series of concerts, and the Chamber Music Society was launched on December 14, 1938, with violinist Kathleen Parlow and pianist Gunnar Johansen playing violin sonatas by Brahms, Mozart, and Caesar Franck. The season also included appearances by the Gordon and Coolidge string quartets, and the Heerman Trio. But Anderson needed a stellar attraction to win subscribers to his new concert series, and asked

It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford.

Herz for a recommendation. Herz's immediate answer was "The Budapest String Quartet," which he had heard in Germany ... The Budapest almost immediately became an indispensable part of each society season. Beginning in 1943, it returned each year until its members disbanded in 1965.

When Anderson's increasingly heavy duties as School of Music dean forced him to give up the burden of running the Chamber Music Society, his place was taken in 1946 by Mrs. Macauley Smith and the late Fanny Brandeis. The team turned out, in Mrs. Smith's words, to be "one of those magic things," and their chemistry in working together ushered in a two-decade era of almost continuous prosperity. ... Another Herz coup developed in the 1976-77 season, the year when the music world celebrated the sesquicentennial of Beethoven's death. Herz proposed that the society give over its season to the Juilliard String Quartet, performing a five-concert cycle of the complete Beethoven quartets. ... The resulting concerts not only drew the largest subscription audience in Chamber Music Society history, but live in memory as performances of unrivaled artistic achievement. ... But the purpose ever since Dwight Anderson's days, says Herz, "has been that the Chamber Music Society would make no compromises, and always get the best."

"The First Half-Century," an article by Louisville Times music critic F. W. Woolsey, who was also a Board member of the Society, provided these homey remembrances: The audience for this personal, introspective, emotional music may be small, but it is fervent. Performing musicians and visitors in the audience have commented upon the rapt attention Louisville gives its guest artists. ... It long has been the boast of the Chamber Music Society that, since its inception in 1938, it has brought to listeners the best of the music in this realm of composition played by the best performers it could afford. ... When in 1938 a little cadre of Louisville music-lovers ventured an initial season of chamber music, they had just \$500 in pledges, and the fees ran to \$1,020. For the 50th anniversary season the artists fees will run to more than \$43,000 ...

For four decades the faithful in Louisville came by the hundreds to the old Playhouse on the university's Belknap Campus to hear chamber music in an acoustically superior wood building that had once been a chapel. In addition to balky toilets, the Playhouse roof leaked and the heating system in winter clanged like the "Anvil Chorus" in *Il Trovatore*, but many of the great names among chamber music artists—violinists, cellists, violists, pianists,

clarinetists and a few singers—made music there. Backstage was grime-encrusted, dimly lighted, and never cleaned. Alexander Schneider, an ebullient violinist who performed with several different groups, used a discarded lipstick to scrawl on a mirror a message to his brother in the Budapest Quartet. The message was in Russian. The mirror stayed unwashed until the Budapest arrived to play months later. In 1980, after a few seasons in other auditoriums, the Society moved to the warmly resonant, comfortable Recital Hall in the new School of Music building on the university campus.

Eventually the board members were persuaded to incorporate the Society, for legal and contractual reasons, but informality continued to mark the affairs of the Society. Mrs. Smith and "Miss Fanny" made their annual seating chart on brown paper, the kind that housewives use on pantry shelves. As a hostess in her farm home, Mrs. Smith made arrangements for a train to stop at rural Tucker's Station so her guests, the New York Piano Quartet, could board this combination freight/passenger train and get to Oak Ridge, Tennessee, for a concert. ... The distinguished French flutist, Jean-Pierre Rampal, on his first visit to the Smith farm, watched his first baseball game on television, meanwhile pitching a lot of questions about the game at Judge and Mrs. Smith.

The list of those who left the Society better and perhaps stronger for their having been a part of it is a long one, and it has to begin with Dwight Anderson, dean of the university School of Music in the '30s and '40s, who helped shape Louisville's musical profile for years to come. His devotion to chamber music was complete; he even sold tickets in the booth at the Playhouse.

"A Memory of the Playhouse" by the Society's first president and legendary supporter, Emilie S. "Emmy" Smith, continued remembrances of the first venue for the concerts: The University of Louisville's Ekstrom Library today covers the place where once the Playhouse spread its pleasing roofline. In that venerable white clapboard building, all of our Chamber Music Society concerts—with a few notable exceptions—were held through April 11, 1976. There we enjoyed the special magic emanating from a structure that cast its spell over musicians and audience alike. ... "Next to Sanders Theater at Harvard, the finest acoustics anywhere," commented Alexander Schneider.

The Playhouse was built as a chapel for the House of Refuge, a children's home and reform school, in 1874. When the University of Louisville settled into the Belknap Campus in 1925, the building was used for assembly, lectures and drama. ... When the University of Louisville's master plan for development revealed a serious threat to the Playhouse, many of us went into battle. ... The Chamber Music Society's deep concern did persuade the university to number the parts of the Playhouse and to reconstruct it at a cost of \$1 million. It rests now, with its still-charming lines, at a busy intersection between Second and Third Streets.

"A Matter of Money" provided the following informative details concerning the costs involved in presenting the concerts. It was written by the immediate past-president at the time of the 50th Anniversary, Sara L. Creed: Loyal supporters have always been generous with both their allegiance and their checkbooks, allowing us to grow in musical excellence and keep up with rising costs of the best chamber music groups. ... The first season was launched on \$500 collected from chamber-music enthusiasts anxious to see Louisville launch a program series. ... By the fifth season, the Budapest Quartet alone cost a princely sum--\$400—almost as much as the entire first season.

Through the years chamber-music groups that have developed a special relationship with Louisville, like the Budapest, the Juilliard Quartet and the Beaux Arts Trio, have shown some flexibility in their normally rigid fee structure for their CMS appearances. ... Today [1988] artists' fees for a five-concert season are over \$40,000; the highest priced group each season is now \$12,000—not the Budapest's \$400 of old. Yet, we are still registering bargains as musical contracts go. ... The generosity of the audience remains the sustaining financial support of the Chamber Music Society, and that is as its founders wanted it to be. ... The future looks bright—but expensive. Chamber music-lovers will continue to be asked to support this special series of their music. In another 25 years, we'll look back in amazement that we could bring Louisville the Juilliard and the Tokyo and the Stuttgart and other groups of such quality for a mere \$40,000!

THE PAST TWENTY-FIVE YEARS:

Let us begin a brief retrospective on the past twenty-five years by taking up the topic with which past-president Sara Creed ended the discussion in 1988: "A Matter of Money." Elsewhere in her article she stated that the artist fees for the 1987-88 50th anniversary season cost \$43,250. For comparison the artist fees for this 75th anniversary will cost \$74,500. Yet that is for this special year, and does not represent what regular seasons have cost during the past decade. We have had to stay within \$48-50,000 for artist fees on a regular basis, which is not that much more than expended a quarter of a century ago. One piece of the financial plan for the future is the participation of the society in the Kalichstein-Laredo-Robinson International Trio Competition. In 2003 the Board of Directors chose to invest in a collaborative venture with 20 chamber music societies, including Carnegie Hall, to form a bi-annual international award for up-and-coming piano trios. The winners are awarded concerts with each contributing presenter, as well as a recording contract. For the Chamber Music Society's one-time investment of \$30,000 we present the winners on our series every other year in perpetuity. What I find absolutely astounding is the fact that a Society which has lost half of its subscriber base since its 50th anniversary, for various reasons which is a topic for another time, has yet been able to present seasons with the same level of quality and lack of compromise that characterized the first fifty years. This is completely due to the continuing generosity of donors at various levels of giving who remain even more the sustaining support for the Society as they did at the time of its 50th year. It is they who allow us to continue.

With regard to programming, there have been some very special presentations which I will highlight briefly below. And there has been an effort to expand the variety of offerings. In 1988 we were still building seasons around the presentation of a single ensemble each year—the Budapest Quartet having been replaced by the Juilliard Quartet. We now present several of the finest string quartets on a regular basis. We have tried each season to schedule an event of mixed instrumentation. With regard to repertoire, it is interesting to note that through 1988 we had only presented three of the fifteen Shostakovich string quartets. During the past

twenty-five years we have presented ten more, and have only two remaining to complete our hearing of this most important body of work. In terms of classic masters, we have presented Beethoven 47 times, Mozart 37 times, Brahms 21 times, Schubert 17 times, Haydn 16 times, and Mendelssohn and Dvorák 10 times each. As to special events, in 1990 we presented the Orpheus Chamber Orchestra. In 1998, to celebrate the bicentennial of the University of Louisville, we presented Chicago Pro Musica performing "L'histoire du Soldat" by Stravinsky complete with narrator and mime. Later that same year we recreated live a recording by the Chamber Music Society of Lincoln Center with pianists Lee Luvisi and Gilbert Kalish performing the Bartok Sonata for Two Pianos and Percussion. In 2000 we presented The New York Festival of Song with "Evidence of Things Not Seen" by Ned Rorem—a cycle of 36 songs for four voices and piano in all combinations. In 2002 Kurt Ollmann, baritone, and pianist Jeffry Peterson performed a Mahler lieder recital. In 2003 we continued the presentation of renowned early music ensembles with Musica Antiqua Köln under Reinhard Goebel. In 2004 and 2009 we scheduled the excellent new music ensemble eighth blackbird, which has gone on to be the premier group in this genre. This special 75th season will present Chicago Pro Musica and the masterpiece "Pierrot Lunaire" by Arnold Schoenberg on the 100th anniversary of its composition. And with regard to standard chamber music ensembles during the past twenty-five years we joined nineteen other presenters, including Carnegie Hall, in establishing the Kalichstein-Laredo-Robinson International Trio Award which has given and will continue to give us stunning performances by young piano trios.

- Acton Ostling, Jr.



75th
Anniversary
Greetings

from LEE LUVISI

Louisville native Lee Luvisi was a student of Chamber Music Society founder and music dean Dwight Anderson who went on to study with Rudolf Serkin at Philadelphia's Curtis Institute of Music. Upon graduation he became the youngest faculty member in the history of that institution. In 1963 he assumed the position of Artist-in-Residence at the University of Louisville, beginning a long tenure as Professor of Piano. His artistry was further acknowledged when he became an Artist Member of The Chamber Music Society of Lincoln Center. Given this distinguished career, he has appeared more times as an individual artist on concerts of our Chamber Music Society than any other performer, beginning in 1970 and continuing for three decades. He has provided the following reflections for our Diamond Anniversary:

Upon my return to Louisville
to live in the early sixties
I was blessed to be embraced
in friendship by Fanny Brandeis,
Emmy Smith and Gerhard
Herz, the triumvirate that
comprised the heart, soul and
spirit of the Chamber Music
Society until their last days.

Their sustained ideals and passion for this most intimate of musical art forms created what is now not only one of the oldest such organizations in the country, but one known and valued by the highest quality chamber musicians around the world.

How can those old enough like myself ever forget the musty, creaky, clanking old Playhouse where the Budapest Quartet played so magnificently for ... what was it, 25 consecutive years? (Nor their last minute substitution of Schubert's two-cello quintet when they realized Piatigorsky was in the audience?) Nor fabulous ensembles like the old Juilliard Quartet, the Beaux Arts Trio and countless other first-rate groups large and small?

Early on I was invited to join what by then was an enlarged CMS board. For several years I witnessed (endured) sometimes heated discussions concerning the very essence of what chamber music should be. There were purists who insisted that chamber music meant string quartet and string quartet only. Period. To some, the very notion of adding a piano to the scene was little short of an obscenity. The human voice was not even to be mentioned, much less considered. Had such views prevailed (hardly, with Fanny, Emmy and Gerhard around!), today's Society, if it had ever survived, would exist solely on a revolving diet of Haydn-Mozart-Beethoven-Schubert string quartets! (Of course, one could certainly do worse, but ...)

I shall always remain grateful to the CMS for the opportunities to make music "at home" with some of the finest colleagues and ensembles of the time (the Juilliards, Guarneris, Emersons), but also individuals (alas, all gone now) such as Sidney Harth (Beethoven's complete violin sonatas), David Soyer (Beethoven's complete cello sonatas), beloved Jan DeGaetani and numerous others. Many wonderful memories for me.

**May the CMS continue to keep chamber music alive and well
in Louisville for many years to come!**

-Lee Luvisi

75 YEARS OF CHAMBER MUSIC EXCELLENCE:

A Chronology of all artists' appearances
with the Chamber Music Society of Louisville

1st Season, 1938 – 1939

Kathleen Parlow, violin and Gunnar Johansen, piano
The Gordon String Quartet
The Coolidge Quartet
The Heermann Trio

2nd Season, 1939 – 1940

The Budapest String Quartet
The Stradivarius Quartet
Marcel Hubert, cello and Harold Dart, piano

3rd Season, 1940 – 1941

Ralph Kirkpatrick, harpsichord and Lois Wann, oboe
Belgian Piano-String Quartet
The Coolidge Quartet

4th Season, 1941 – 1942

The Trio of New York
The Musical Art Quartet
The Pro Arte Quartet

5th Season, 1942 – 1943

The Budapest String Quartet
The Coolidge Quartet
The Stradivarius Quartet

6th Season, 1943 – 1944

The Budapest String Quartet
Gunnar Johansen, piano and Antonio Brosa, violin
The Musical Art Quartet

7th Season, 1944 – 1945

The Budapest String Quartet
The Pro Arte Quartet
Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord

8th Season, 1945 – 1946

The Musical Art Quartet
Nikolai Graudan, cello and Joanna Graudan, piano
Philip Manuel, harpsichord and Gavin Williamson, harpsichord
The Budapest String Quartet

9th Season, 1946 – 1947

The Louisville Philharmonic String Quartet with Doris Davis, piano
The Albeneri Trio
The Budapest String Quartet

10th Season, 1947 – 1948

Alexander Schneider, violin and Ralph Kirkpatrick, harpsichord
The Budapest String Quartet
The London String Quartet
The Walden String Quartet
The Albeneri Trio

11th Season, 1948 – 1949

The Alma Trio
The Louisville Philharmonic Quartet with William Pickett, baritone
and Edna Whitney Louis, viola
The Schneider Piano Quartet
The Budapest String Quartet

12th Season, 1949 – 1950

The Hungarian Quartet
The Louisville String Quartet with Fritz Magg, cello and Carl
Genovese, oboe
The Budapest String Quartet
The New York Piano Quartet
The New York Piano Quartet

13th Season, 1950 – 1951

The Albeneri Trio
The Louisville String Quartet, with Edna Whitney Louis, violist;
Renato Mastropaulo, cello; and Calvin Bisha, double bass
The Budapest String Quartet
The New York Piano Quartet
Alexander Schneider, violin and Eugene Istomin, piano

14th Season, 1951 – 1952

The Albeneri Trio
The Miami University String Quartet with George Seltzer, clarinet
The New York Piano Quartet with Philip Sklar, double bass
The Budapest String Quartet

15th Season, 1952 – 1953

The New Music String Quartet
The Louisville String Quartet with Edna Whitney Louis, viola and
Renato Mastropaulo, cello
The New York Piano Quartet
The Budapest String Quartet
The Amadeus Quartet

16th Season, 1953 – 1954

Nikolai Graudan, cello and Joanna Graudan, piano
Quartetto Italiano
The Juilliard String Quartet
The Albeneri Trio
The Amadeus Quartet

17th Season, 1954 – 1955

The New Music Quartet
Quintetto Boccherini
The Budapest String Quartet
The Louisville String Quartet with Conrad Crocker, flute
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

18th Season, 1955 – 1956

The Amadeus Quartet
The Albeneri Trio
Mack Harrell, baritone and Sergus Kagen, piano
The Budapest String Quartet with Gregor Piatigorsky, cello

19th Season, 1956 – 1957

The Juilliard String Quartet
The Louisville String Quartet with Dennis Larson, oboe
The Vienna Octet
The Budapest String Quartet
The Smetana Quartet

20th Season, 1957 – 1958

The Alfred Deller Trio
The Barylli Quartet
The Albeneri Trio
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano

21st Season, 1958 – 1959

The Vienna Octet
Ianos Starker, cello and Bela Boszormenyi-Nagy, piano
The Budapest String Quartet
Quartetto Italiano

22nd Season, 1959 – 1960

Camera Concerti
The Begh String Quartet
The Albeneri Trio
The Amadeus Quartet
The Budapest String Quartet with Walter Trampler, viola

23rd Season, 1960 – 1961

The New Danish Quartet
The Juilliard String Quartet
The Budapest String Quartet with Mieczyslaw Horszowski, piano
Alexander Schneider, violin and Mieczyslaw Horszowski, piano
The Vienna Octet
Adele Addison, soprano and James Payne, piano

24th Season, 1961 – 1962

New York Pro Musica with Noah Greenberg, conductor
The Pasquier Trio
The Amadeus Quartet
The Budapest String Quartet
The Juilliard String Quartet

25th Season, 1962 – 1963

New York Pro Musica with Noah Greenberg, conductor
The Paganini Quartet of the University of California at Santa Barbara
The Budapest String Quartet
Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and
John Barrows, horn

26th Season, 1963 – 1964

The Carnegie Fine Arts String Quartet
The Amadeus Quartet (concert in memory of President Kennedy)
The Budapest String Quartet
The Baroque Chamber Players
The Alma Trio

40th Season, 1977 – 1978

The Guarneri String Quartet
The Festival Winds
The St. Paul Chamber Orchestra
The Juilliard String Quartet with Lee Luvisi, piano
Hermann Prey and Michael Krist, piano

41st Season, 1978 – 1979

The Beaux Arts Trio
Concentus Musicus of Vienna
The Juilliard String Quartet
Jean-Pierre Rampal, flute and John Steele Ritter, harpsichord
The Tokyo String Quartet

42nd Season, 1979 – 1980

The Cleveland String Quartet
New York Chamber Soloists
The Beaux Arts Trio
The Juilliard String Quartet
The Schneider-Luvisi Quartet

43rd Season, 1980 – 1981

Tashi
Hermann Prey, baritone and Michael Krist, piano
The Juilliard String Quartet
Concert Royal with New York Baroque Dance Company
The New York String Quartet

44th Season, 1981 – 1982

The Beaux Arts Trio
The New World String Quartet
The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet

45th Season, 1982 – 1983

The American String Quartet
The Polish Chamber Orchestra with Jerzy Maksymiuk, conductor
Maureen Forrester, contralto and Derek Bampton, piano
The Juilliard String Quartet
The Muir String Quartet

46th Season, 1983 – 1984

The Lindsay String Quartet
Music from Marlboro
Richard Stoltzman, clarinet and Irma Vallecillo, piano
The Ridge String Quartet
The Juilliard String Quartet
The Emerson String Quartet

47th Season, 1984 – 1985

Ianos Starker, cello and Charles Webb, piano
The Beaux Arts Trio
Ianos Starker, cello and Shigeo Neriki, piano
The Chamber Music Society of Lincoln Center
The Juilliard String Quartet

48th Season, 1985 – 1986

Elly Amerling, soprano and Rudolf Jansen, piano
The Emerson String Quartet with Lee Luvisi, piano
The Juilliard String Quartet
The New York Chamber Soloists
Tashi

49th Season, 1986 – 1987

The Chamber Music Society of Lincoln Center
The Tokyo String Quartet
Pomerium Musices
The Juilliard String Quartet
The Stuttgart Chamber Orchestra with Patrick Strub, conductor

50th Season, 1987 – 1988

Hermann Prey, baritone and Leonard Hokanson, piano
The Guarneri String Quartet with Lee Luvisi, piano
The Dorian Wind Quintet with Claude Frank, piano
The Juilliard String Quartet
The Beaux Arts Trio

51st Season, 1988 – 1989

The Emerson String Quartet
The Buswell – Parnas – Luvisi Trio
The American Chamber Players
The Juilliard String Quartet
The Vienna Chamber Ensemble

52nd Season, 1989 – 1990

Music from Marlboro
Arnold Steinhardt, violin and Lee Luvisi, piano
The Cleveland Quartet
The Aulos Ensemble
The Juilliard String Quartet

53rd Season, 1990 – 1991

The Chamber Music Society of Lincoln Center
Orpheus Chamber Orchestra
The Juilliard String Quartet
The Cavani String Quartet
Peter Schreier, tenor and Armen Guzelimian, piano

54th Season, 1991 – 1992

The Juilliard String Quartet
The Beaux Arts Trio
The Emerson String Quartet with Lee Luvisi, piano
The American Chamber Players
The Lark Quartet

55th Season, 1992 – 1993

The Juilliard String Quartet
The Mendelssohn String Quartet
Tashi
The Chamber Music Society of Lincoln Center
The Shanghai Quartet

56th Season, 1993 – 1994

The Juilliard String Quartet
Tafelmusik
Saturday Brass Quintet
The Emerson String Quartet with Carol Wincenc, flute
The Lark Quartet with Tom Gallant, oboe

57th Season, 1994 – 1995

Ani Kavafian, violin and Lee Luvisi, piano
The Juilliard String Quartet
Chicago Pro Musica
Guarneri String Quartet
Berlin Philharmonic Wind Quintet

58th Season, 1995 – 1996

Manhattan String Quartet
John Sharp, cell and Anton Nel, piano
The Juilliard String Quartet
The King's Noyse
The Beaux Arts Trio

59th Season, 1996 – 1997

The Juilliard String Quartet
The Brentano String Quartet with Ignat Solzhenitsyn, piano and
Todd Palmer, clarinet
The Chamber Music Society of Lincoln Center
Theresa Santiago, soprano and Jeremy Denk, piano
The Emerson String Quartet

60th Season, 1997 – 1998

Guarneri String Quartet with Lee Luvisi, piano
Kalichstein - Laredo - Robinson Trio
Chicago Pro Musica with Carl Gpentine, narrator and
T. Daniel, mime
The Ying Quartet
The American Chamber Players

61st Season, 1998 – 1999

Gilbert Kalish, piano; Lees Luvisi, piano; Richard Fitz, percussion;
and Gordon Gottlieb, percussion
Yizhak Schotten, viola; Erling Bengtsson, cello;
and Katherine Collier, piano
The Artis Quartet
Dorian Wind Quintet with Richard Ormrod, piano
The Juilliard String Quartet

62nd Season, 1999 – 2000

The Emerson String Quartet
The Peabody Trio with Phyllis Bryn-Julson, soprano
Artemis Quartet
The New York Festival of Song
The Ying Quartet with Anton Nel, piano

63rd Season, 2000 – 2001

The Juilliard String Quartet
The Debussy Trio
Pacifica Quartet
The Chamber Music Society of Lincoln Center
Musicians from Marlboro

64th Season, 2001 – 2002

Guarneri String Quartet
Kalichstein - Laredo - Robinson Trio
The Los Angeles Piano Quartet
Artemis Quartet
The American Brass Quintet

65th Season, 2002 – 2003

The Emerson String Quartet
Kurt Ollmann, baritone and Jeffry Peterson, piano
The Juilliard String Quartet
The Chicago Chamber Musicians
The Beaux Arts Trio

66th Season, 2003 – 2004

Miró Quartet
Musica Antiqua Köln with Reinhard Goebel, director
The Takács Quartet
Eroica Trio
Pacifica Quartet with Ursula Oppens, piano

67th Season, 2004 – 2005

The Juilliard String Quartet
eighth blackbird
The Los Angeles Piano Quartet with Kurt Ollmann, baritone
Orion String Quartet
The American Chamber Players

68th Season, 2005 – 2006

Claremont Trio
Miami String Quartet
Chicago Pro Musica
Berlin Philharmonic Wind Quintet
The Emerson String Quartet

69th Season, 2006 – 2007

The Czech Nonet
The Los Angeles Guitar Quartet
The Takács Quartet
Kalichstein – Laredo – Robinson Trio
Cavani String Quartet

70th Season, 2007 – 2008

Trio Con Brio Copenhagen
The Juilliard String Quartet
The Diaz Trio
The Chamber Music Society of Lincoln Center
The Artemis Quartet

71st Season, 2008 – 2009

St. Lawrence String Quartet
The American Brass Quintet
From the Chicago Symphony:
Robert Chen and John Sharp
with Jorge Federico Osorio
Music From Copland House
The Emerson String Quartet

72nd Season, 2009 – 2010

Brentano String Quartet
eighth blackbird
Metropolitan Museum Artists in Concert
Members of the Takács Quartet
Atos Trio

73rd Season, 2010 – 2011

Berlin Philharmonic Wind Quintet
The Juilliard String Quartet
Shanghai Quartet
The American Chamber Players
Trio con Brio Copenhagen

74th Season, 2011 – 2012

Jerusalem Quartet
Metropolitan Museum Artists in Concert
The Emerson String Quartet
Morgenstern Trio
Euclid Quartet and Carpe Diem String Quartet

75th Season, 2012 – 2013

The Takács Quartet
Chicago Pro Musica with Lucy Shelton, soprano
Kalichstein – Laredo – Robinson Trio
Pacifica Quartet with Ursula Oppens, piano
Tokyo String Quartet

CHAMBER MUSIC SOCIETY OF LOUISVILLE

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THE CHAMBER MUSIC SOCIETY OF LOUISVILLE

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SOM
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217



CHAMBER
MUSIC
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UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

presents the

University of Louisville
Grawemeyer Players

Music Honoring the 75th Anniversary of the
Chamber Music Society of Louisville
Featuring the World Premiere of
Sebastian Currier's Flow

Sunday Afternoon
April 28, 2013
3:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

BIOGRAPHY

Heralded as “music with a distinctive voice” by the *New York Times* and as “lyrical, colorful, firmly rooted in tradition, but absolutely new” by the *Washington Post*, **Sebastian Currier’s** music has been performed at major venues worldwide by acclaimed artists and orchestras.

With works spanning both chamber and orchestral genres, Currier’s works have been performed by ensembles including the Cassatt, Ying, and Kronos string quartets, the New World and San Francisco symphonies, and the New York Philharmonic. The Berlin Philharmonic and Grand Teton Festival recently commissioned *Traces*, described by the *Berliner Zeitung* as “a beguiling concerto for harp.” A work for chorus and orchestra, *Sleepers and Dreamers*, was premiered at the 2012 Grant Park Music Festival in honor of the 50th anniversary of the festival’s chorus. New works to be premiered during the 2012–13 season include *Deep-Sky Objects*, for soprano and ensemble; *Fifteen Minutes*, for flute, harp, and viola; and *Quanta*, for orchestra.

His music has been enthusiastically embraced by violinist Anne-Sophie Mutter: his “rapturously beautiful” (*New York Times*) violin concerto *Time Machines*, commissioned by Ms. Mutter, was premiered by the New York Philharmonic in June 2011, and a recording of the performance was released by Deutsche Grammophon the following September.

Currier has received many prestigious awards including the Grawemeyer Award (for the chamber piece *Static*), Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the MacDowell and Yaddo colonies. He received a DMA from the Juilliard School; and from 1999–2007 he taught at Columbia University.

Sebastian Currier is published by Boosey & Hawkes.

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PROGRAM

Spins and Spells (1997)

Kaija Saariaho
(b. 1952)

Paul York, *cello*

Flow for Chamber Sextet (2013)

Sebastian Currier
(b. 1959)

World Premiere

Kathleen Karr, *flute* Marilyn Nije, *clarinet*
Bruce Heim, *horn*
J. Patrick Rafferty, *violin* Paul York, *cello*
Dror Biran, *piano*

Commissioned by the Chamber Music Society of Louisville and
the University of Louisville School of Music
in honor of the 75th Anniversary of the Society and
the faculty musicians of the School of Music's Grawemeyer Players,
and by Mr. and Mrs. Ben Franklin.

INTERMISSION

Piano Trio No. 2 in E minor, Op. 67 (1944)

Dmitri Shostakovich
(1906-1975)

I. Andante

II. Allegro con brio

III. Largo

IV. Allegretto

J. Patrick Rafferty, *violin* Paul York, *cello*
Dror Biran, *piano*

*The audience is invited to attend a reception on the stage
beginning 10 minutes following the end of today's concert.*

University of Louisville School of Music Community Music Program

Suzuki Solo Recital April 28, 2013

Students of Blaise Poth

Accompanist Florence Pilkinton

E String Concerto

Folk Song

Open String Blues

Lars-Erik Sundell

Gopal Chandran

Twinkle Variation A

S. Suzuki

Swapna Chandran

Pre-Twinkle Express

Lesla Longay

Twinkle Variation A

S. Suzuki

Grant Rogers

Twinkle Variations A & C

S. Suzuki

Jody Rogers

Gavotte from Mignon

A. Thomas

Joseph Levinson

Minuet in G

L. van Beethoven

Shannon McGuire

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Chamber Winds
LOUISVILLE
CONCERT BAND

Frederick Speck, *director*

with

The Mint Julep Quintet
and guest performers

Wednesday Evening

June 12, 2013

8:00 p.m.

Margaret Comstock Concert Hall

PROGRAM

The Mint Julep Quintet

Kaila Washington, *flute*

Teil Buck, *oboe*

Dylan Lloyd, *clarinet*

Jackie Royce, *bassoon*

Tyler Taylor, *horn*

Roaring Fork Quintet for Winds (1997)

1. Whitewater Rapids

Eric Ewazen
(b. 1954)

Pastoral, Op. 21 (1943)

Vincent Persichetti
(1915-1987)

Aires Tropicales for Woodwind Quintet (1994)

3. Habenera
4. Vals Venezolano
6. Contradanza

Paquito D'Rivera
(b. 1948)

Tango Concertante (2004/2013)

Frederick Speck
(b. 1955)

Amy Acklin, *conductor*

Kaila Washington, *flute*

Erin Elliott and Teil Buck, *english horn*

Jackie Royce, *bassoon*

Alex Ravitz and Samantha Holman, *clarinet*

Michael Burkhead, *bass clarinet*

Mandi Roberts and Kyle McCoy, *percussion*

Sydney Simpson, *double bass*

Overture to "The School for Scandal" (1931)

Samuel Barber
(1910-1981)
arr. Frank M. Hudson

A Solemn Music (1949)

Virgil Thompson
(1896-1989)

Très Moutarde (1911)

Cecil Macklin
(1883-1944)
arr. Nicholas J. Contorno

In Dulci Jubilo (after J.S. Bach) (1969)

Alfred Reed
(1921-2005)

Dancerics (Set II) (2011)

Kenneth Hesketh
(b. 1968)

1. Jennie's Bawbee
4. Peascod's Galliarda

Chamber Winds
LOUISVILLE
CONCERT BAND

personnel in alphabetical order

FLUTE

Amy Ensel +picc
Evelyn Loehrlein
Kaelah McMonigle +picc
Tiffany Peters +picc
Penelope Quesada

OBOE

Katherine Alberts
Andy Buchholz
Erin Elliott

CLARINET

Anythony "TJ" Allgeier
Amanda Buchholz
David Bybee
Courtney Drown
David Elliott
Carolyn Fassio
Michelle Gilfert
Jessica Lynn
Roslyn Mattingly
Linda Pulley
Brad Rogers
Adam Thomas

BASS CLARINET

Jennifer Korfhage

CONTRABASS CLARINET

Courtney Drown

BASSOON

Jon Rohner
Nan Tate
Eve Witt

ALTO SAXOPHONE

Mike Arthur
Cory Barnfield

TENOR SAXOPHONE

Matt Reidinger

BARITONE SAXOPHONE

Daniel Reams

HORN

Scott Cooksey
Colin Dorman
Jody Hurt
Lindsay Vallandingham
Matt Williams

TRUMPET

Nick Calcamuggio
Curtis Essig
Mark Lynn
Ryan Nottingham
Zack Schell
Kristi Schmidt

TROMBONE

Rusty Crimm
Derek Peters
Cory Zilisch

BASS TROMBONE

Anastasi Fafalios

EUPHONIUM

David Centers

TUBA

Raymond Green
Craig Potter
Taylor Stampfer

PERCUSSION

Jenny Branson
Rick Mattingly
Jeremy McMonigle
Sam Rouster
Jim Weixler

DOUBLE BASS

Alice Markiewicz

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Lee Luvisi, *piano*

Emeritus Faculty Recital

Wednesday Evening

September 4, 2013

8:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

Fantasy in D minor, K. 397

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in G Major, D. 894

Molto moderato e cantabile

Andante

Menuetto: Allegro moderato

Allegretto

Franz Schubert
(1797-1828)

INTERMISSION

Three Intermezzi, Op. 117

E-flat Major

B-flat minor

C-sharp minor

Johannes Brahms
(1833-1897)

Rhapsody in B minor, Op. 79, No. 1

Five Preludes

A minor, Op. 32, No. 8

F-sharp minor, Op. 23, No. 1

A Major, Op. 32, No. 9

G-flat Major, Op. 23, No. 10

C minor, Op. 23, No. 7

Sergei Rachmaninoff
(1873-1943)

SCHOOL OF MUSIC

Comstock Concert Hall

Faculty Gala Preview

Sonata No. 9 in A Major, Op. 47 ("Kreutzer") - Ludwig Van Beethoven
Presto (1770-1827)

J. Patrick Rafferty, *violin*
Dror Biran, *piano*

Wolfgang Amadeus Mozart
(1756-1791)
arr. Arcadi Volodos

Dror Biran, *piano*

Sonata in D Minor, Op. 40
Allegro

Dimitri Shostakovich
(1906-1975)

Paul York, *cello*
Dror Biran, *piano*

from *Les Pêcheurs de Perles*
"Au fond du Temple Saint"

George Bizet
(1838-1875)

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

When the two longtime friends, Nadir and Zurga, are reunited after many years apart, they recall the moment in their youth when they each fell in love at first sight with a beautiful woman who was revealed to them for an instant in the ancient temple. After realizing they were in love with the same woman, they dismiss their true feelings and pledge eternal friendship.

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2013
133

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

Twenty-first Annual
Faculty Gala
Concert

Sponsored by



Friday Evening
September 6, 2013
8:00 p.m.

Comstock Concert Hall

PROGRAM

from *Chants d'Auvergne*

"Uno jionto postouro"

"Deux, Bourrées"

"N'äi pas iéu de mîo"

"Lo calhé"

Joseph Canteloube
(1879-1957)

arr. Dallas Tidwell

Edith Davis Tidwell, *soprano*
Dallas Tidwell, *clarinet* David George, *piano*

Uno jionto postouro

Un d'oqué cè motis
Ossitado su l'erbéto
Plouro soun bel omi!

"Garo sèrio bè ouro
Qué fougèssou tournat!
Cauquo postouro maïto
Soun cur auro dounat!

N'äi pas iéu de mîo, sui qu'un pastourel;
Mè sé n'obio-z-uno li sèrio fidèl;
S'obio 'no mio què m'äimèssé plo,
Dé poutous, dé flours iéu lo coubririo!

Mè sul pount d'Entraygo n'io dous auzelous
Né fa què canta pel lous amoureux;
S'ès plo bertat cantarèn plo lèu
Pel lo gento mio qu'ès olprès de ièu!

Lo Calhé

"E, dio mè tu, lo calhé, ound as toun nîou?"
"Sul puèt dé lo Bostido dellaï lourïou!"

"E, dio mè, tu, lo calhé, qué l'o Bastit?"
"Es dé bourro dè lèbré è dé lopi!"

"E, dio mé tu, lo calhé, q'ué l'io dédins?"
"Dès ious cuomo lès áutrès mès plus poulits!"

A pretty shepherdess

one morning
was sitting on the grass
Crying for her sweetheart!

"He should have returned
before now!
He must have fallen in love
With another shepherdess!"

I have no sweetheart, I am just a shepherd,
but had I one, I should be so faithful to her;
and if my sweetheart loved me tenderly
I would cover her with flowers and kisses!

On the bridge of Entaygue there are two birds
who only sing for lovers;
if this is true, they will soon be singing
for the sweet girl at my side!

The Quail

"Oh tell me quail, where is your nest?"
"On Bastide Hill by the stream!"

"Oh tell me then quail, of what is it made?"
"Of the fur of hare and rabbit!"

"Oh tell me then quail, what is within it?"
"Eggs like the others, but prettier!"

Theme from *Cinema Paradiso*

Ennio Morricone
(b. 1928)

Mike Tracy, *tenor saxophone*
Craig Wagner, *guitar*

Turkish March

Wolfgang Amadeus Mozart
(1756-1791)
arr. Arcadi Volodos

Dror Biran, *piano*

Chocolates

III. Triple Mocha Indulgence

James Grant
(b. 1954)

Matthew Karr, *bassoon*
Naomi Oliphant, *piano*

Sonata No. 9 in A Major for Violin & Piano, Op. 47 ("Kreutzer")
Presto

Ludwig Van Beethoven
(1770-1827)

J. Patrick Rafferty, *violin*
Dror Biran, *piano*

from *Les Pêcheurs de Perles*

"Au fond du Temple Saint"

George Bizet
(1838-1875)

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

When the two longtime friends, Nadir and Zurga, are reunited after many years apart, they recall the moment in their youth when they each fell in love at first sight with a beautiful woman who was revealed to them for an instant in the ancient temple. After realizing they were in love with the same woman, they dismiss their true feelings and pledge eternal friendship.

NADIR

Au fond du temple saint
Paré de fleurs et d'or,
Une femme apparaît!

ZURGA

Une femme apparaît!

NADIR

Je crois la voir encore!

ZURGA

Je crois la voir encore!

NADIR

La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c'est la déesse!
Qui dans l'ombre se dresse
Et vers nous tend les bras!

ZURGA

Son voile se soulève!
Ô vision! ô rêve!
La foule est à genoux!

NADIR

At the back of the holy temple,
decorated with flowers and gold,
A woman appears!

ZURGA

A woman appears!

NADIR

I can still see her!

ZURGA

I can still see her!

NADIR

The prostrate crowd
looks at her amazed
and murmurs under its breath:
look, this is the goddess
looming up in the shadow
and holding out her arms to us.

ZURGA

Her veil parts slightly.
What a vision! What a dream!
The crowd is kneeling.

ZURGA & NADIR
Oui, c'est elle!
C'est la déesse
plus charmante et plus belle!
Oui, c'est elle!
C'est la déesse
qui descend parmi nous!
Son voile se soulève et la foule est à genoux!

NADIR
Mais à travers la foule
Elle s'ouvre un passage!

ZURGA
Son long voile déjà
Nous cache son visage!

NADIR
Mon regard, hélas!
La cherche en vain!

ZURGA & NADIR
Oui, c'est elle! C'est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C'est elle, c'est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu'à la mort!

ZURGA & NADIR
Yes, it is she!
It is the goddess,
more charming and more beautiful.
Yes, it is she!
It is the goddess
who has come down among us.
Her veil has parted and the crowd is kneeling.

NADIR
But through the crowd
she makes her way.

ZURGA
Already her long veil
hides her face from us.

NADIR
My eyes, alas!
Seek her in vain!

ZURGA & NADIR
Yes, it is her, the goddess,
who comes to unite us this day.
And, faithful to my promise,
I wish to cherish you like a brother!
It is her, the goddess,
who comes to unite us this day!
Yes, let us share the same fate,
let us be united until death!

INTERMISSION

Carillon

Stanley Plummer
(1916-2006)

Jack Ashworth, *organ*

Fifth Business

Chris Fitzgerald
(b. 1964)

Faculty Jazz Ensemble

Anslyn Banks, *trumpet* Jerry Tolson, *alto saxophone*
Mike Tracy, *tenor saxophone* Chris Fitzgerald, *piano*
Craig Wagner, *guitar* Tyrone Wheeler, *bass*
Mike Hyman, *drumset*

Odysseus and Argos (2012)

Nikos Xanthoulis
(b. 1962)

John Hale, *narrator* Michael Tunnell, *trumpet*
Meme Tunnell, *piano*

Sonata in D Minor, Op. 40
Allegro

Dimitri Shostakovich
(1906-1975)

Paul York, *cello*
Dror Biran, *piano*

Duo for Flute & Piano
III. Lively with Bounce

Aaron Copland
(1900-1990)

Kathleen Karr, *flute*
Naomi Oliphant, *piano*

Slow Rag

Arthur Frackenpohl
(b. 1924)

Michael Tunnell, *trumpet* Brett Shuster, *trombone*
Meme Tunnell, *piano*

Centennial Horizon
2. Roaring Gunnison

Kevin McKee
(b. 1980)

Mark Lynn, *trumpet*
Krista Wallace-Boaz, *piano*

The Ballad of John Henry

Traditional American Folksong
arr. Doug Elmore

Brittany MacWilliams, *violin*
Sidney King, *double bass*

Valse Brillante, Op. 34, No. 2

Frédéric Chopin
(1810-1849)
arr. Matthew Karr

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*

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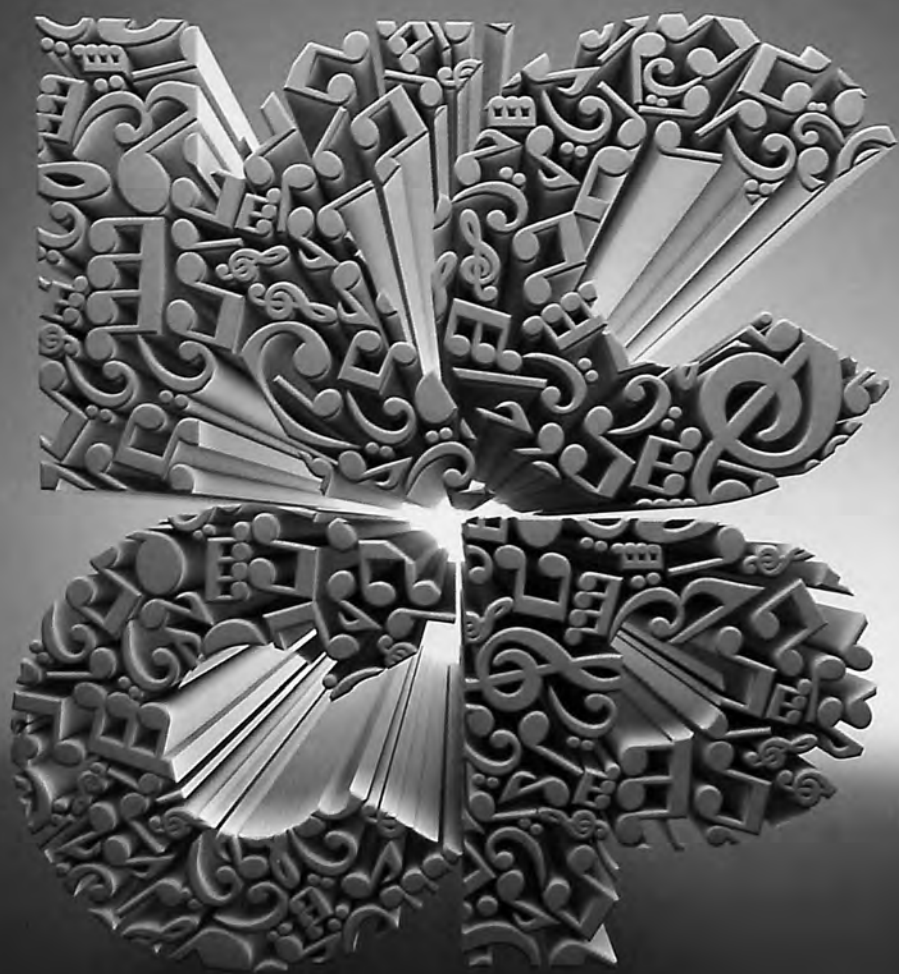
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KENTUCKY CENTER



CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall

UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 Ludwig van Beethoven

Rainwaves Joan Tower

INTERMISSION

Liebeslieder Waltzes..... Johannes Brahms

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center

INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375..... Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall

UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room

LOCUST GROVE

Caprice on Danish & Russian Airs Camille Saint-Saens

Trio for Oboe, Clarinet & Viola Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure

Sunday, September 15th at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Piano Trio in C Minor, op. 3, no. 1 L. Van Beethoven
(1770 – 1827)

- I. Allegro con brio
- II. Andante cantabile con Variazioni
- III. Minuetto. Quasi Allegro
- IV. Finale. Prestissimo

Peter McHugh, *violin* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Rain Waves Joan Tower
(b. 1938)

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Joanna Goldstein, *piano*

INTERMISSION

Liebeslieder Waltzes Johannes Brahms
(1833 – 1897)

- 1. Rede, Mädchen, allzu liebes
- 2. Am Gesteine rauscht die Flut
- 3. O die Frauen, o die Frauen
- 4. Wie des Abends schöne Röte
- 5. Die grüne Hopfenranke
- 6. Ein kleiner, hübscher Vogel nahm den Flug
- 7. Wohl schön bewandt was es
- 8. Wenn so lind dein Auge mir
- 9. Am Donaustrande, da steht ein Haus
- 10. O wie sanft die Quelle sich

11. Nein, es is nicht auszukommen
12. Schlosser auf! und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht, dort aussen
18. Es bebet das Gesträuche

Edith Davis Tidwell, *soprano* Rebekah Bortz, *mezzo-soprano*
Daniel Weeks, *tenor* Chad Sloan, *baritone*
Joanna Goldstein and Jeffrey Jamner, *pianos*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz (*mezzo soprano*) received her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant (*bassoon*) currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper (*viola*) received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey (*horn*) is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America. Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim (*horn*) is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner (*piano*) Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr (*flute*) has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije (*clarinet*) graduated from Indiana University with a Bachelor of Music Education, a Master's degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterse from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Minería.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds (*violin*) Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan (baritone) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdócimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (clarinet) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell (soprano) has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Traviatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck (*oboe*) performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast—most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks (*tenor*) is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Così fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at universities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

**The Kentucky Center Chamber Players gratefully
acknowledge the assistance of:**

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Kentucky Center Chamber Players

PO Box 436092

Louisville, KY 40253-6092

Sunday, September 15th at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Piano Trio in C Minor, op. 3, no. 1 L. Van Beethoven
(1770 – 1827)

- I. Allegro con brio
- II. Andante cantabile con Variazioni
- III. Minuetto. Quasi Allegro
- IV. Finale. Prestissimo

Peter McHugh, *violin* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Rain Waves Joan Tower
(b. 1938)

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Joanna Goldstein, *piano*

INTERMISSION

Liebeslieder Waltzes Johannes Brahms
(1833 – 1897)

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen, o die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel nahm den Flug
7. Wohl schön bewandt was es
8. Wenn so lind dein Auge mir
9. Am Donaustrande, da steht ein Haus
10. O wie sanft die Quelle sich

11. Nein, es is nicht auszukommen
12. Schlosser auf! und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht, dort aussen
18. Es bebet das Gesträuche

Edith Davis Tidwell, *soprano* Rebekah Bortz, *mezzo-soprano*
Daniel Weeks, *tenor* Chad Sloan, *baritone*
Joanna Goldstein and Jeffrey Jamner, *pianos*

Brahms *Liebeslieder Walzer*, Op. 52

Verses from "Polydora" after Russian, Polish and Hungarian dance-songs

German translation by Daumer

- | | |
|---|--|
| 1. Rede, Mädchen, allzu liebes
Das mir in die Brust, die kühle
Hat geschleudert mit dem Blikke
Diese wilden Glutgefühle! | Tell me, maiden dearest
who in this cool breast of mine
have with your glances
roused these wild ardors! |
| Willst du nicht dein Herz erweichen,
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, dass ich komme? | will you not soften your heart?
Will you live, nun-like,
without the sweetness of love,
or may I come to you? |
| Rasten ohne traute Wonne -
Nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüssen. | To live without the sweetness of love -
is a bitter lot I would not bear.
The come, my black-eyed one,
come when the stars give their greeting. |
| 2. Am Gesteine rauscht die Flut,
Heftig angetrieben:
Wer da nicht zu seufzen weiss.
Lernt es unterm Lieben. | Against the rocks the torrent,
violently driven, dashes itself:
He who does not know how to sigh like this
will learn through loving. |
| 3. O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen! | O women, women,
what ecstasy they bring!
But for women, I'd have long ago
become a monk! |
| 4. Wie des Abends schöne Röte
Möcht' ich arme Dirne glühn,
Einem, einem zu Gefallen,
Sonder Ende Wonne sprühn. | As with the beauty of the evening sunset
If only I, a poor maiden, could glow!
To please one, one alone,
would be a fount of endless bliss! |
| 5. Die grüne Hopfenranke,
Sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
So traurig ist ihr Sinn! | The green tendrils of the vine
are drooping on the ground.
The fair young maiden,
how sadly she too droops! |
| Du höre, grüne Ranke,
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz? | Say, ye green tendrils,
why do you not stretch up to the sky?
Say, fair maiden,
why is your heart so heavy? |
| Wie höbe sich die Ranke,
Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit? | How can the vines grow upwards
Without supports to lend them strength?
How can the maid be joyful
when her beloved is away? |

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Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit? | How can the vines grow upwards
Without supports to lend them strength?
How can the maid be joyful
when her beloved is away? |

6. Ein kleiner, hübscher Vogel nahm den Flug
 Zum Garten hin, da gab es Obst genug.
 Wenn ich ein hübscher, kleiner Vogel wär',
 Ich säumte nicht, ich täte so wie der.
- A pretty little bird took its flight
 into a garden full of fruit.
 Were I a pretty little bird
 I wouldn't hesitate, I'd do the same.
- Leimruten Arglist lauert an dem Ort;
 Der arme Vogel konnte nicht mehr fort.
 Wenn ich ein hübscher, kleiner Vogel wär',
 Ich säumte doch, ich täte nicht wie der.
- Lime-twigs' treachery lay in wait for him:
 the poor bird could not fly away.
 Were I a pretty little bird
 I wouldn't hesitate, I'd do the same.
- Der Vogel kam in eine schöne Hand,
 Da tat es ihm, dem Glücklichen, nicht and.
 Wenn ich ein hübscher, kleiner Vogel wär',
 Ich säumte nicht, ich täte doch wie der.
- The bird came into a fair hand;
 the lucky creature wanted nothing better.
 Were I a pretty little bird
 I wouldn't hesitate, I'd do the same.
7. Wohl schön bewandt
 War es vor ehe
 Mit meinem Lebe,
 Mit meiner Liebe;
- How happy once
 seemed to be
 my life,
 my love!
- Durch eine Wand,
 Ja, durch zehn Wände
 Erkannte mich
 Des Freundes Sehe.
- Through a wall –
 yes, through ten walls –
 my lover's gaze
 would reach me.
- Doch jetzt wehe,
 Wenn ich dem Kalten
 Auch noch so dicht
 Vorm Auge stehe,
 Es merkt sein Auge,
 Sein Herze nicht.
- But now, alas,
 even if I stand
 right in front
 of this cold face,
 his eyes and his heart
 are closed to me.
8. Wenn so lind dein Auge mir
 Und so lieblich schauet,
 Jede letzte Trübe flieht,
 Welche mich umgrauet.
- When your eyes rest on me
 so kindly and lovingly,
 every last trouble
 that besets me flees.
- Dieser Liebe schöne Glut,
 Lass sie nicht verstieben!
 Nimmer wird, wie ich, so treu
 Dich ein andrer lieben.
- O do not let the sweet glow
 of that love die down!
 No one will ever love you
 so truly as I do.
9. Am Donaustrande, da steht ein Haus,
 Da schaut ein rosiges Mädchen aus.
 Das Mädchen, es ist wohl gut gehegt,
 Zehn eiserne Riegel sind vor die Türe gelegt.
 Zehn eiserne Riegel – das ist ein Spass!
 Die spreng' ich, als wären sie nur von Glas.
- On the Danube's banks there stands a house,
 from which a bonny maid looks out.
 The maid is very well guarded;
 Ten bolts protect her door.
 Ten iron bars – that's a joke!
 I'll break them down as if they were but glass.

10. O wie sanft die Quelle sich
Durch die Wiese windet;
O wie schön, wenn Liebe sich
Zu der Liebe findet!

O how gently the stream
winds through the meadow!
O how sweet when love
finds an answering love!

11. Nein, es is nicht auszukommen
Mit den Leuten;
Alles wissen sie so giftig
Auszudeuten.

No, there is no bearing
with these people;
they twist everything
so spitefully.

Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heisst's, ich wäre
Irr, aus Liebe.

If I'm merry, there I'm haunted
by loose thoughts;
if I'm quiet, they say
I'm crazed with love.

12. Schlosser auf! und mache Schlösser,
Schlösser ohne Zahl!
Denn die bösen, bösen Mäuler will ich
Schliessen allzumal.

Come locksmith, and make me padlocks,
padlocks, without number!
Their malicious mouths,
I will close once and for all!

13. Vögelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz, ein Herz begehrt,
Wo es selig raste.

A little bird flies far and wide
in quest of a branch;
and a heart seeks another heart
where it can rest in peace.

14. Sich, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder!

See how clear are the waves
when the moon shines down on them!
You who are my love,
return my love!

15. Nachtigall, sie singt so schön,
Wenn die Sterne funkeln, -
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln!

The nightingale sings sweetly
when the stars are shining.
Love me, beloved heart,
embrace me in the darkness!

16. Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Brunnen;
Da fiel ich hinein, ich Armer,
Kann weder hören noch sehn.
Nur denken an meine Wonnen,
Nur stöhnen in meinen Weh'n.

Love is a dark pit.
an all too dangerous well;
Woe is me, I fell in, and now
can neither hear nor see;
I can but muse on my bliss,
only bemoan my sorrows.

17. Nicht wandle, mein Licht, dort aussen
Im Flurbereich!
Die Füße würden dir, die zarten
Zu nass, zu weich.

Do not stray, dear love,
in yonder flowery meadow;
it is too wet, too yielding.
for your tender feet.

All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich tränke dorten
Das Auge mir.

All flooded are the paths
and tracks there,
so profusely have my eyes
there shed tears.

18. Es bebet das Gesträuche;
Gestreift hat es im Fluge
Ein Vögelein.

In gleicher Art erbebet
Die Seele mir, erschüttert
Von Liebe, Lust und Leide,
Gedenkt sie dein.

The branches tremble;
brushed by the flight
of a little bird.

Disturbed in like fashion,
my soul trembles
with love, desire and grief
when it thinks of you.

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UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

featuring

Jung Hyun Ahn and Nicholas D. Gray,

student conductors

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall

Sunday Evening

September 15, 2013

7:30 P.M.

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UNIVERSITY CHORUS

Kyrie (Missa brevis Sancti Joannis de Deo)	Franz Joseph Haydn (1732 - 1809)
Jung Hyun Ahn, <i>piano</i>	
Il bianco e dolce cigno	Jacques Arcadelt (c.1505 - 1568)
Kaki Lambe	Traditional Senegal, arr. Brian Tate (b. 1954)
Jecorey Arthur, <i>djembe</i>	
Do you feel the rhythm?	Greg Gilpin (b. 1964)
Jecorey Arthur, <i>drum set</i>	

COLLEGIATE CHORALE

Nachtwache II (Fünf Gesänge, Op. 104, Nr.2)	Johannes Brahms (1833 - 1897)
El Grito (Dos Poemas)	Carmen Cavallaro (b. 1947)
Sarah Tubbesing, <i>soprano</i>	
Wie lieblich sind deine Wohnungen	Johann Hermann Schein (1586 - 1630)
Jung Hyun Ahn, <i>student conductor</i>	
O nata lux	David C. Dickau (b. 1953)
Jung Hyun Ahn, <i>student conductor</i>	
Sanctus (Mass in E-flat, op. 109)	Josef Gabriel Rheinberger (1839 - 1901)
Nicholas D. Gray, <i>student conductor</i>	
Abide with Me	William H. Monk, arr. Moses Hogan (1823 - 1889) (1957 - 2003)
Nicholas D. Gray, <i>student conductor</i>	

CARDINAL SINGERS

Kyrie (Missa Assumpta est Maria)	Giovanni Pierluigi da Palestrina (1525/26 - 1594)
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Libera me	Anthony Sylvestre (b. 1977)
Ich bin das Brot des Lebens	Wolfram Buchenberg (b. 1962)
Loch Lomond	Traditional Scottish, arr. David Overton (b. 1946)
I'm A Train	Albert Hammond/Mike Hazelwood, arr. Peter Knight (b. 1944) (1941 - 2001) (1917 - 1985)
My Soul's Been Anchored in the Lord	Traditional Spiritual, arr. Moses Hogan (1957 - 2003)
Ricky Lynn Case II, <i>tenor</i>	

Cardinal Singers Kent Hatteberg, *director*

Soprano I

Haley De Witt
Erin Shina
Sarah Tubbesing*
Kelly Welding

Soprano 2

Won Joo Ahn*
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor 1

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

Tenor 2

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton*

*graduate student
#UofL faculty

Alto I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee#

Alto 2

Jung Hyun Ahn*
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

Bass 1

Bradley Detto
Nicholas D. Gray*
Alex Kapp
Ethan James McCollum
Nick Peak

Bass 2

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing*
Madison Whelan

Soprano II

Won Joo Ahn*
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

Tenor II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton*

Alto I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

Alto II

Jung Hyun Ahn*
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

Bass I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray*
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

Bass II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

**graduate student*

University Chorus

Bomi Lee, *director*

Jung Hyun Ahn, Nicholas D. Gray, Won Joo Ahn,
Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I

Laura Bower
Emmy Carter
Maria Franxman
Nala Kathleen Johnson
Jessica Kingery
Haley Massad
Emma Powers
Lucy Simpson
Ashley Sonne
Sarah Tubbesing*

Soprano II

Won Joo Ahn*
Ellen Akin
Isabella Henley-Brunton
Treneese Hughes
Danielle Kopp
Abby McCarthy
Colleen McDonald
A'Marie Rust
Cheyenne Shelby
Madeleine West

Tenor I

Foster Lucas
Cody Martin
Alex Poe

Tenor II

Timothy Blunk
Andrew Wheaton*
Stuart Wicke

*graduate student

Alto I

Katie Alvey
Phoebe Bell
Mary Campbell
Bailey Carter
Johnna Day
Amelia Ehmling
Holly Hankin
Lydia McCracken
Sidney Moss
Katie Olsen
Rachel Patrick
Erica Rust
Mollie Stephens
Rachel Vaughan
Mea Ward

Alto II

Jung Hyun Ahn*
Patricia M. Edison
Lillian Henry
Paige Harpring

Bass I

Jordan Bennett
Nicholas D. Gray*
Hardy Kikuchi
Ethan James McCollum
Jamie Monck
Ray Powell
Justin Sierkowski
Leland Wilbert

Bass II

Johnny Flannigan

University of Louisville

University Chorus, Cardinal Singers, and Collegiate Chorale

Sunday, September 15, 2013

Texts, Translations, and Notes

Tonight's concert features the three mixed choruses of the School of Music Choral Department in their opening performances of the 2013-2014 academic year. The **University Chorus** is comprised of voice, piano, guitar, composition, jazz, and music therapy majors as well as non-music majors. They performed with the **University Symphony Orchestra** at the Martin Luther King, Jr. program in support of the partnership with Simmons College and the University of Louisville in January 2013. The conductor of the **University Chorus** is Bomi Lee, who completed her master's degree in choral conducting at the University of Louisville in May 2011, and is in her third year on the University of Louisville faculty as Associate Director of Choral Activities. Assisting Ms. Lee in the University Chorus are graduate choral conducting students Nicholas Gray, Jung Hyun Ahn, Won Joo Ahn, Sarah Tubbesing, and Andrew Wheaton. Mr. Gray and Ms. Tubbesing received their undergraduate degrees from the University of Louisville. Mr. Wheaton holds degrees in Music Theory from McGill University in Montreal and in Music Education from the University of Louisville. Jung Hyun Ahn and Won Joo Ahn received their undergraduate degrees from Yonsei University in Seoul, South Korea.

The **Collegiate Chorale**, conducted by Dr. Kent Hatteberg, is the premier choral ensemble of the School of Music. The **Chorale** performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. The **Chorale** also performed at the National Choral Conductors Organization (NCCO) National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). They collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works with orchestra. They performed Carl Orff's *Carmina Burana* with Orchestra Kentucky in Bowling Green in February 2013 and Benjamin Britten's *War Requiem* with the Choral Arts Society in April 2013. This year they will perform Ludwig van Beethoven's Symphony No. 9 with the Louisville Orchestra.

The **Cardinal Singers**, conducted by Dr. Hatteberg, is the School of Music's chamber choir. *Musica Mundi*, an organization that sponsors numerous international choral festivals and competitions, has compiled a World Ranking List of the top 1000 choirs from over 3000 choirs that have competed at such events. After assigning point values to choirs based on diplomas awarded and category placement, *Musica Mundi* has ranked the **Cardinal Singers** second internationally among all choirs and first in the category of chamber choirs. (www.interkultur.com)

The **Cardinal Singers** won the Grand Prize at the 2013 Yeosu (Korea) International Choir Competition & Festival, and Kent Hatteberg won the outstanding conductor award of the competition. The **Singers** won the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition 2013 in Hôi An, Vietnam. They represented the United States at the U.S./Cuba Choral Symposium in Havana, Cuba in May 2012. They performed at three competitions in Germany in June 2011. At the Harmonie Festival in Linden-Holzhausen they won the "Prize of the Chancellor of the Federal Republic of Germany" for the best choir in all categories in Concert Marquees A and B. They also won a special prize for the outstanding interpretation of a work from the Renaissance period (Victoria's Sanctus from the *Missa de profunctis*). At the 12th International Chamber Choir Competition in Marktoberdorf, they received second prize and also won a special prize: the Gustave Charlier-Anna Maroye-Prize for the best interpretation of a sacred work (Salve Regina by Herbert Howells). At the 9th Internationale Chortagen in Mainhausen they won the top prize for receiving the highest score of any choir among all categories.

The **Cardinal Singers** performed at the National Convention of the American Choral Directors Association (ACDA) in Dallas in March 2013. They performed at the ACDA Southern Division Convention in Winston-Salem, NC in March 2012 and at the National Choral Conductors Organization (NCCO) National Convention in Ft. Collins, CO in November 2011. They performed feature concerts at the Taipei (Taiwan) International Choral

Festival and at the Beijing (China) International Choral Festival in the summer of 2010. The **Singers** won the Grand Prix in both of their categories at the World Choir Championships in South Korea in July 2009. They performed in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City and served as the seminar choir for the graduate student national conducting competition. They were featured in the Headliner Concert at the 2008 ACDA Southern Division Convention. In July 2007 the **Singers** toured in Latvia, Lithuania, Sweden, and Estonia, where they performed at the “Voices of the Baltics” Multi-cultural Choral Conference. They won third prize in three categories at the Tolosa (Spain) Choral Contest in November 2006. They performed at the 7th World Symposium on Choral Music in Kyoto, Japan in August 2005. They won first prize and the *Preis des Bundestagspräsidenten der Bundesrepublik Deutschland* for the highest score of all choirs (a perfect 25) at the Harmonie-Festival in Lindenhof in May 2005, and won a special prize for the outstanding interpretation of a world premiere: *Laudate pueri, Dominum* by Vytautas Miškinis. The **Singers** won second Prize at the International Chamber Choir Competition in Marktoberdorf, Germany in May 2005, and Kent Hatteberg was named winner of the Marie Straecker-Daelen Prize: the conductor’s prize for the best interpretation of a contemporary choral work (*Ich bin das Brot des Lebens* by Wolfram Buchenberg). In July 2004 they competed in the International Choir Olympics in Bremen, Germany, where they won first place in the Chamber Choir Category, first in the Spiritual/Gospel Category, and fourth in *Musica Contemporanea*. In 2003 they received two Gold Diplomas in the Third International Johannes Brahms Choral Competition in Wernigerode, Germany, where they placed third in the Chamber Choir category and were category winners in the Spiritual/Gospel category. They were featured at the ACDA Southern Division Convention in Nashville, TN in February 2004 and at the KMEA State Conference in February 2006.

Selections by the University Chorus

Kyrie (Missa brevis Sancti Joannis de Deo)

Franz Joseph Haydn

The *Missa brevis Sancti Joannis de Deo* was written sometime between 1775 and 1778 and was dedicated to St. John of God (Joannis de Deo), the patron saint of the Eisenstadt house of the Order of the Brothers of Mercy, with whom Haydn had an abiding friendly relationship. It is also known as the *Kleine Orgelmesse* (Little Organ Mass) because of the extensive organ solo in the Benedictus.

Because of the Enlightenment Movement, the *missa brevis*, a compact form using small performing forces, was especially popular in the mid-eighteenth century in Europe. In the *Gloria* movement, for example, he used a polytextual setting which means that each voice part sings a different part of the *Gloria* text simultaneously, a compositional device referred to as “telescoping” of the text; consequently, the duration of the entire *Gloria* is just over one minute, which shows the influence of the Enlightenment Movement in the early Classical era.

In the *Kyrie*, Haydn shows moments of the keenest expression, while the *missa brevis* form limits dramatic possibilities. Pulsating rhythmic figures in the strings contribute to the pleading for mercy not with desperation, but with humble and gracious prayer. While the brief movement is mostly homophonic, Haydn nevertheless wrote beautiful and thoughtful lines for each voice part. Originally scored for choir, strings and organ, there is also an expanded version with trumpets, timpani, and clarinets, arranged for a concert in Salzburg by Michael Haydn, Joseph Haydn’s younger brother.

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord, have mercy
Christ, have mercy
Lord, have mercy.

Il bianco e dolce cigno

Jacques Arcadelt

Il bianco e dolce cigno was written as one of Italian madrigals in *Il primo libro di madrigal* by Jacques (Jacob) Arcadelt, who was a Franco-Flemish composer of the early Renaissance. Arcadelt’s compositional style is melodious with rich harmonies. He delicately alternates homophonic and polyphonic textures and shows sophisticated details of the text through word painting. For example, he uses a lowered seventh chord to express crying at *ed io piangendo*, and a brief polyphonic section depicts the ironic joy of death at *io moro beato*. Attractive polyphonic imitations, beginning in the alto voice, followed by tenor, bass, and finally soprano, paint the ironic excitement of dying a thousand deaths a day at *di mille morte il di sarei contento*.

*Il bianco e dolce cigno
cantando more, ed io piangendo
giung' al fin del viver mio.
Stran' e diversa sorte,
ch'ei more sconsolato
ed io moro beato.
Morte che nel morire
m'empie di gioia tutto e di desire.
Se nel morir, altro dolor non sento,
di mille mort' il di sarei contento.*
Alfonso d'Avalos

*The white and lovely swan
dies while singing, and I, while weeping,
reach the end of my life.
What a strange and different fate;
for he dies without comfort,
while I die a blissful death -
a death that fulfills me
with happiness and longing.
If I feel no other misery than this in dying,
I would be happy to die a thousand deaths a day.*

Kaki Lambe

Traditional Senegal, arr. Brian Tate

The original *Kaki Lambe* is an African traditional ritual dance used as a symbol of the celebration of growth of crops, life, and the birth of children. It is an invocation to Kaki Lambe, the masked father of destiny, who appears from the forest to revitalize and heal the community. It is often sung during the harvesting of rice, performed by any combination of mixed voices and percussion.

Brian Tate has a Bachelor of Music degree from the University of British Columbia. Besides having written a large number of concert works for orchestra, brass and wind ensembles, chamber groups, choirs, and solo instruments, he has been prolific in composing for film, television, radio and theatre. In his arrangement of *Kaki Lambe*, basses and altos sing simple ostinato patterns throughout, while the sopranos introduce legato melody lines flowing with earthy and energetic vocal tones. As it progresses, two split choirs (SST) echo each other to build to a climactic point.

*Kaki Lambe,
Kecombe.*

*Protector of the harvest,
come to me, come to us.*

Do you feel the rhythm?

Greg Gilpin

Greg Gilpin received his Bachelor's Degree in Vocal Music Education from Northwest Missouri State University. His first choral works were published while he was a senior at Northwest Missouri State University. He is an ASCAP award-winning choral composer and arranger with hundreds of publications. He has conducted several choral festivals, all-district and All-State choirs and is a member of MENC and ACDA. He is currently Director of Educational Choral Publications for Shawnee Press, Inc, where he oversees creation of the educational music products for the publisher. He currently resides in Indianapolis, where he works as a studio musician and producer in the recording industry. His projects include commercial jingles, CD projects, and work for Broadway and Disney.

Do you feel the rhythm? is a speaking chorus with a simple drum set accompaniment. It is fun to perform, while at the same time it is helpful for practicing various rhythms. With a fast tempo, it requires a solid rhythmic sense along with the understanding of swing and slow rock rhythms.

*Hey, do you feel the rhythm?
The rhythm you feel when you're hearing a beat.
Rhythm all around. What a crazy sound.
Clapping to the beat, tapping with your feet.
Come on, girls and boys.
Time to make some noise.
Rhythm is the thing. Gotta make it sing.
Do you feel the rhythm? Do you?*

*I just can't stop. I've got to keep the rhythm moving.
Slow down, relax, no need to hurry.
Check the tempo. Feeling so nice and slow.
You've got to join the sound when it comes around.*

Hey, do you feel the rhythm? Yeah!

Selections by the Collegiate Chorale

Fünf Gesänge, Opus 104

Johannes Brahms

The five songs of Opus 104, composed when Brahms was in his fifties, explore the transitory nature of human life. The first two are night pieces composed to poetry by Friedrich Rückert. The first, *Nachtwache I*, paints the quiet sounds of the evening, while *Nachtwache II* evokes the sound of the night watchman's horn echoing in the night. This *a cappella* setting is for six voices, with split alto and bass parts.

*Ruhn sie? ruft das Horn
des Wächters drüben aus Westen,
und aus Osten das Horn
ruft entgegen: Sie ruhn!
Hörst du, zagendes Herz,
die flüsternden Stimmen der Engel?
Lösche die Lampe getrost,
hülle in Frieden dich ein.*

Friedrich Rückert

*Do they rest? calls the horn
of the watchman from the west,
and from the east the horn
calls back, "They rest!"
Do you hear, timorous heart,
the whispering voices of the angels?
Put out your lamp confidently,
and let peace envelop you.*

El Grito (Dos Poemas)

Carmen Cavallaro

Tenor, composer, and conductor Carmen Cavallaro performs regularly in the Detroit, Michigan area where he teaches high school vocal music. He also conducts the Academy of Early Music Choir in Ann Arbor. His setting of the seven poems in *La Siguiriya Gitana* does not attempt to recreate the authentic musical practice, but is rather a personal interpretation of the poems in a contemporary *a cappella* setting. Written in 1992, these pieces are dedicated to Lawrence Bandfield and the Santa Fe Desert Chorale. They were premiered by the Conspirare Choir directed by Craig Hella Johnson at the 1999 New Texas Festival in Austin, Texas.

Frederico García Lorca's *Poema de la Siguiriya Gitana* (Poem of the Gypsy Siguiriya) comes from a larger work entitled *Poema del Cante Jondo* (1921), a collection of poems inspired by the ancient flamenco tradition's fundamental elements, such as the plaintive sounds of the guitar and the cries of the singer, as heard in *El Grito*. It is set in Spanish to a Vietnamese folk melody.

*La elipse de un grito va de monte a monte.
Desde los olivos,
será un arco iris negro
sobre la noche azul. Ay!*

*Como un arco de viola,
el grito hecho vibrar
largas cuerdas del viento. Ay!*

*Las gentes de las cuevas
asoman sus velones. Ay!*

Frederico García Lorca

*The ellipse of a cry sighs from hill to hill.
Rising from the olive trees,
it appears as a black rainbow
upon the azure night. Ay!*

*Like the bow of a viol,
the cry causes the long strings
of the wind to vibrate. Ay!*

*The people of the caves
hold out their oil lamps. Ay!*

Wie lieblich sind deine Wohnungen

Johann Hermann Schein

Johann Hermann Schein was a German composer and poet of the early Baroque era. He was a significant predecessor of Bach, and served as Leipzig Thomaskantor, a position Bach would later hold. Schein was one of the first composers to import the style of the Italian madrigal, monody, and concerto into German music. Like his friend Heinrich Schütz (1585-1672), Schein wrote some secular music, but the majority of his works were sacred vocal music.

Wie lieblich sind deine Wohnungen is from Schein's funeral motets, and was first published in 1628. The text is taken from Psalm 84, the same Psalm that Johannes Brahms would set so famously some two and a half centuries later in *Ein deutsches Requiem*. Schein's use of word-painting is the most noticeable character of this piece. The various rhythmic patterns and unusual intervals are tools of his word-painting skill. The piece is normally performed with continuo instruments, but works well as an *a cappella* composition.

Wie lieblich sind deine Wohnungen,
 Herre Zebaoth!
 Meine Seele verlangt und sehnet sich
 nach den Vorhöfen des Herren
 mein Leib und Seele freuet sich
 in dem lebendigen Gott.
 Denn der Vogel hat ein Haus gefunden
 und die Schwalbe ihr Nest,
 da sie Junge hecken:
 nämlich deine Altäre, Herre Zebaoth
 mein König und mein Gott.

How lovely are your dwellings,
 O Lord of hosts!
 My soul desires and longs
 for the courts of the Lord;
 my body and soul rejoice
 in the living God.
 For the bird has found a house
 and the swallow her nest,
 where she may raise her young:
 A place near your altar, O Lord almighty,
 my king and my God.

Psalms 84:1-3

O nata lux

David C. Dickau

David Dickau is a choral conductor, composer and Director of Choral Activities at Minnesota State University, Mankato. He earned his degrees in choral music from Northwestern University in Evanston, IL and the University of Southern California in Los Angeles, CA. David has been an active member of the American Choral Directors Association, performing with various choirs as a conductor, as well as performing the role of clinician. Dickau also has numerous published compositions and has filled commissions for choral festivals, churches, and schools.

The text *O nata lux* has inspired numerous choral settings throughout the years. Dickau's setting was commissioned by the Texas Lutheran University Choir in 2006. In this piece, "Light" is the distinguishable image in the text. He utilizes frequent clusters to create the image of the light. There are contrasts between the passages portraying the exuberant *Laudes preces que sumere* and the sorrowful *Dignatus es pro perditis*. In the final measures the echoing between women and men's voices with decrescendo suggests the dimming of the light.

*O nata lux de lumine,
 Jesu redemptor saeculi,
 dignare clemens supplicum
 laudes preces que sumere.*

*Qui carne quondam contegi,
 dignatus es pro perditis.*

*Nos membra confer effici
 tui beati corporis.*

*O born light of light,
 Jesus, redeemer of the world,
 Mercifully deem worthy and accept
 The praises and prayers of your supplicants.*

*Thou who once deigned to be clothed in flesh,
 for the sake of the lost ones.*

*grant us to be made members
 of your holy body.*

Sanctus (Mass in E-flat, Op. 109)

Josef Gabriel Rheinberger

Josef Gabriel Rheinberger set the Mass text 18 times; however, this is his only eight-part *a cappella* setting of the mass. He began the work in January 1878, completing it in only five days. The Munich Royal Court Choir premiered it on New Year's Day, 1879 with the composer conducting. This work, as well as other sacred compositions by the composer, came under harsh criticism by the *Allgemeiner Cäcilienverein*, which adhered to a strict *a cappella* style in "true church music" that, according to Rheinberger's contemporary Anton Bruckner, was "without sharps or flats, without triads on the subtonic, without six-four chords." Rheinberger, looking for papal approval for his work, dedicated the Mass to Pope Leo XIII, who in turn made the composer a Knight of the Order of St. Gregory.

Rheinberger opens the Sanctus by alternating the women's voices with the men's; then, through the use of imitative writing, builds from a pianissimo by the addition of thirds to a rich, full forte at *pleni sunt coeli et terra*. The Osanna features once again *cori spezzati*, which leads to an expansive, thick eight-part texture to close the movement.

*Sanctus, sanctus, sanctus
 Dominus Deus Sabaoth.
 Pleni sunt coeli et terra Gloria tua.
 Osanna in excelsis!*

*Holy, holy, holy.
 Lord God of Sabaoth.
 Heaven and earth are full of Thy glory.
 Hosanna in the highest!*

Abide with Me

William H. Monk, arr. Moses Hogan

Londoner William Henry Monk was known as an organist, church musician, and music editor. He served as organist in several churches before taking the position of choirmaster at King's College, London in 1847. He became organist/choirmaster at St. Matthias Church in 1852, and in 1857 he became musical editor for the church publication *Hymns Ancient and Modern*. He supplied several hymns for the published volumes, including his famous *Eventide* tune, which was used for the hymn *Abide with Me*, as well as *Gethsemane*, *Ascension*, and *St. Denys*. Henry F. Lyte wrote the poem *Abide with Me* in 1847 and set it to music as he lay dying from tuberculosis. Moses Hogan arranged it for the Oberlin College Choir in 1998.

*Abide with me, fast falls the eventide;
The darkness deepens, Lord, with me abide;
When other helpers fail and comforts flee,
Help of the helpless, O abide with me.*
*I need Thy presence ev'ry passing hour.
What but Thy grace can foil the tempter's pow'r?
Who, like Thyself, my guide and stay can be?
Through cloud and sunshine, O abide with me.*
*O Thou who changest not, abide with me.
In life, in death, O Lord, abide with me. Amen.*
Henry F. Lyte

Selections by the Cardinal Singers

Kyrie (Missa Assumpta est Maria)

Giovanni Pierluigi da Palestrina

Palestrina's six-part *Missa Assumpta est Maria* is probably a late work, as no edition of the mass was published during his lifetime. Like his *Missa Papae Marcelli*, it is composed in a sonorous, clear style, which is likely a response to the suggestions put forth at the Council of Trent, again pointing to a later composition date. Palestrina uses less imitation among the voice parts and more antiphonal and block-chord writing than in many of his earlier masses. The *Kyrie*, for example, opens with imitation among all six parts, but then features alternating groups of voices that lend variety of range and density to the work. In the *Christe* section he reduces the texture to four parts, omitting both soprano voices, then returns to the brilliance of the opening *Kyrie* by the reentry of the sopranos.

<i>Kyrie eleison</i>	<i>Lord, have mercy</i>
<i>Christe eleison</i>	<i>Christ, have mercy</i>
<i>Kyrie eleison.</i>	<i>Lord, have mercy.</i>

Libera me

Anthony Sylvestre

French composer Anthony Sylvestre began the study of piano when he was 11 years old, and benefitted from eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, and became permeated with tunes created by famous classical composers such as Chopin, Rachmaninov, Puccini and many others. He was attracted to movie soundtracks endowed with symphonic style, and he also draws inspiration from composers such as John Barry, Hans Zimmer, John Williams, Nobuo Uematsu, and John Debney. He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

About *Libera me*, Sylvestre writes: "I wrote this piece, not for a commission, but because I would like to write for the French choir Resonance de Brest in which I have sung. I thought about a theme I had originally composed for strings but had never finished. So I developed it, thinking about a choral purpose. In parallel, I added Latin lyrics that would be suitable for it. It seems easy to say that here, but it was not truly the case in practice. It is my first *a cappella* work, and the opportunity to have a good choir was fantastic. It permitted me to make corrections like the balance in the different choir sections, or to correct the dynamics and other little details on the score. It was a kind of laboratory work for me if I say so. So the point I want to make is that it is easier for me to compose a musical theme than to develop it, and even more to make lyrics fit the music. But when we succeed, the satisfaction abounds and it is well worth the effort." *Libera me* is dedicated to H       Sylvestre.

*Libera me Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra,
dona pueris tuis requiem.
Dona nobis requiem.*

*Libera me, de morte aeterna
in die illa Rex tremendae majestis salva me!
Requiem.*

*Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the earth shall quake,
grant your children rest.
Grant us rest.*

*Deliver me from death eternal,
in that day, King of terrifying majesty save me!
Rest.*

Ich bin das Brot des Lebens (1997)

Wolfram Buchenberg

Wolfram Buchenberg grew up in the Allgäu region of Bavaria, Germany. He studied composition with Professor Dieter Acker at the Hochschule für Musik und Theater in Munich. Since 1988 he has been an ensemble director and class piano teacher at the Hochschule. His compositional output includes solo works, orchestral pieces, and musicals, but he is most known for his choral works. He has composed several works for children's choirs.

Professor Buchenberg has received commissions from the Südtiroler Sängerbundes in southern Tyrol, for whom he composed the children's musical *König Laurin und sein Rosengarten* in 1999, and from the Münchner Gemeinde to compose a Mass for the dedication of the newly-built Herz-Jesu Kirche. Other commissions include works for the Limburger Dom, the Deutschen Chorwettbewerb 2002, and for Music Sacra International 2002.

Ich bin das Brot des Lebens begins with tone clusters in the women's voices, followed by unison male voices intoning the text from Psalm 1. The men then portray the words of Christ from the sixth chapter of John in four parts, sounding, as Buchenberg suggests in the score, "as if from another sphere." In the middle section, the basses, second tenors, and second altos form the harmonic foundation, the first sopranos and first tenors sing more of the John text in octaves, while the second sopranos and first altos drift apart in individual tempos, until finding one another in an eight-part homophonic portrayal of the text "If any one eats of this bread, he will live for ever."

*Wer über die Weisung des Herrn
nachsinnt bei Tag und Nacht,
bringt seine Frucht zur rechten Zeit.*

*Wer zu mir kommt,
wird nie mehr hungern,
und wer an mich glaubt,
wird nie mehr dürsten.
Ich bin das Brot des Lebens.*

*Ich bin das lebendige Brot,
das vom Himmel herabgekommen ist.
Wer von diesem Brot ißt,
wird leben in Ewigkeit.*

*He who meditates in the law of the Lord
day and night
shall bring forth his fruit in his season. Psalm 1:2-3*

*He who comes to me,
shall not hunger,
and he who believes in me,
shall never thirst.
I am the bread of life. John 6:35*

*I am the living bread
which came down from heaven.
If any one eats of this bread,
he will live for ever. John 6:51*

Loch Lomond

Traditional Scottish, arr. David Overton

Loch Lomond is a popular leisure destination in Scotland, and was the lake featured in the popular Scottish folk song first published in the 1840's. The origin of the song is unknown, but is said to have been written by a soldier facing death. The reference to the "low road" refers to the Celtic belief that if someone died away from his homeland, the fairies would provide a route for his soul to return home. Perhaps the soldier was writing to a loved one that he would never see her again. David Overton arranged it for the King's Singers.

*By yon bonnie banks and by yon bonnie braes,
where the sun shines bright on Loch Lomond,
where me and my true love were ever wont to gae,
on the bonnie, bonnie banks o' Loch Lomond.*

*Oh ye'll take the high road, an' I'll take the low road
an' I'll be in Scotland afore ye.
But me an' my true love will never meet again,
on the bonnie bonnie banks o' Loch Lomond.*

*I mind when we parted in yon shady glen,
on the steep, steep side o' Ben Lomond,
where in purple hue the highland hills we view,
and the moon looks out from the gloamin'.*

*Oh ye'll take the high road, an' I'll take the low road,
an' I'll be in Scotland afore ye.
But me an' my true love will never meet again,
on the bonnie bonnie banks o' Loch Lomond.*

I'm A Train

Albert Hammond and Mike Hazelwood, arr. Peter Knight

Albert Hammond and Mike Hazelwood collaborated on several songs in the late 1960's and 1970's, including *Little Arrows*, *Make Me An Island*, *You're Such a Good Looking Woman*, *Gimme Dat Ding*, *Freedom Come, Freedom Go*, and *The Air That I Breathe*. Hammond recorded *I'm a Train* for his 1974 album *Albert Hammond*. It was later arranged for the King's Singers by Peter Knight.

*Chooka chooka chooka chooka
chooka chooka chooka chooka
joong a-joong-a-joong.*

*Look at me, I'm a train on a track. I'm a train,
I'm a train, I'm a chooka train, yeah.
Look at me, gotta load on my back. I'm a train,
I'm a train, I'm a chooka train, yeah.*

*Look at me, I'm going somewhere. I'm a train,
I'm a train, I'm a chooka train, yeah,
Been a hard day, yes it has been a
hard day, yes it has.*

*I'm a train, I'm a chooka train, I'm a train,
I'm a chooka train, yeah.*

*Been a life that's long and hard, I'm a train,
I'm a train, I'm a chooka train, yeah,
Going down to the breaker's yard, I'm a train,
I'm a train, I'm a chooka train.*

My Soul's Been Anchored in the Lord

Traditional Spiritual, arr. Moses Hogan

This spiritual was arranged by the late Moses Hogan, certainly one of the most famous arrangers and composers of hymns and spirituals. He was born in New Orleans, Louisiana and studied piano at an early age. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Hogan was appointed artist in residence at Dillard University in New Orleans in 1993 and served as artistic director of the internationally acclaimed Moses Hogan Chorale.

My Souls Been Anchored in the Lord is one of Moses Hogan's most popular compositions/arrangements, along with *Elijah Rock*; *Didn't My Lord Deliver Daniel*; *Ezekiel Saw De Wheel*; *The Battle of Jericho*; *I Can Tell the World*; *Walk Together, Children*; and *I'm Gonna Sing 'Til The Spirit Moves In My Heart*.

*In the Lord, in the Lord. My soul's been anchored in the Lord.
My soul's been anchored in the Lord.*

*Before I'd stay in hell one day, My soul's been anchored in the Lord
I'd sing an' pray myself away, My soul's been anchored in the Lord.
Goin' shout an' pray an' never stop, My soul's been anchored in the Lord.
Until I reach the mountain top, My soul's been anchored in the Lord.*

*Do you love Him? Oh yes! God Almighty. Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord.*

*Yes, will you serve Him? Oh yes! Hallelujah! God almighty. Are you anchored?
Oh yes! I'm anchored, my soul's been anchored in the Lord.*

*Will you praise Him? Oh yes! God almighty? Are you anchored?
Lord, I'm anchored. Oh yes! Lord, I love You. Oh yes!
Yes, I'll serve You. Oh yes! Lord, I'll praise You. Oh yes! Hallelujah!
My soul's been anchored in the Lord. God almighty,
My soul's been anchored in the Lord.*

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2013
137

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Aron Berkner Duo

Jane Berkner, *flute*

Stephen Aron, *guitar*

Guest Artist Recital

Thursday Evening

September 19, 2013

8:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.

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TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Suite in Gm "La Lumagne"

Adagio

Allemande

Sicilienne

Presto

Allegro

Michel Blavet

(1700-1768)

arr. Aron

Kembang Suling (1995)

Bali

Japan

India

Gareth Farr

(b. 1968)

arr. Aron

Sonatina Tropical

En Clave de Son

Cancion de Madrugada

Samba-Finale

Jose Lezcano

(b. 1960)

INTERMISSION

Triptico

Raquel

Carolina

Camila

Ricardo Iznaola

(b. 1949)

Prelude et Danse (2012)

Benoit Albert

(b. 1969)

written for the AronBerkner Duo

Vals del Olvido

The Hibiee-Jibiees

Marco Granados

(b. 1961)

arr. Aron

The AronBerkner Duo has been playing concerts together for over ten years. Their repertoire includes all the flute/guitar masterworks and features several works specially written for them. Their appearances in Italy have led to the establishment of an annual summer chamber music festival there, Suonare in Italia. The duo's first recording, "Tropicale," was released in 2012 on the Clear Note label.

Jane Berkner, flutist, has been on the Ohio Touring Artist's Roster since 1992, first with the flute and harp duo Berkner & Bell and later as a solo artist, performing on recital series and for school concerts across the state. She has performed with the Akron, Ashland, Canton and Youngstown Symphonies, the Ohio Ballet Orchestra, O'Neil Chamber Players and the Chamber Music Society of Ohio. Ms. Berkner released a CD with pianist Kim Bakkum, "In Cynthia's Garden" in 2007.

Recognized for her expertise as a Flute Choir Director, she was Coordinator of the National Flute Association's High School Flute Choir from 2001 to 2006, and is currently the Director of a summer Flute Choir Camp for adults at the Interlochen Center for the Arts. She is also the Director of the Northeastern Ohio Flute Association's Flute Ensembles, who appeared on the All-Ohio Flute Choir Concert for the NFA in 2000, as well as Director of the Summer Flute Experience flute choirs at the University of Akron each summer.

Ms. Berkner's major flute teachers include George Pope, Geoffrey Gilbert, Martha Aarons and Jeffrey Khaner. Currently, Ms. Berkner is Instructor of Flute at the University of Akron, and is on the music faculty at Ashland University.

Described by the *New York Times* as "cultivated and musical," **Stephen Aron** has established himself at the center of the American classical guitar scene. Recent activity has taken him across North America and Europe, including appearances in Canada, France, Denmark and Italy and Germany.

An active recording artist, he has released eight cd's, to critical acclaim. Notably, the music Aron has recorded is almost entirely of his own creation, either by arrangement or composition, and includes the complete mazurkas of Chopin, volumes of music of Mendelssohn and Schumann, and new works by both contemporary composers and "lost" works, such as the complete guitar compositions of Walter Burle Marx. Most recently, Aron has turned his attention to composing; his newest solo recording features his own original works. Aron's arrangements and compositions can be found in print in editions by Tuscany/Theodore Presser, Mel Bay and Clear Note Publications.

In addition to his work with the AronBerkner Duo, he performs regularly with JoNell Aron (soprano), the Gabrieli Ensemble (strings) and Poco Tango (a quartet with flute, bass and percussion).

Stephen Aron is Professor of Music and Chairman of Guitar Studies at the University of Akron and Teacher of Classical Guitar and founder of the classical guitar studies program at the Oberlin Conservatory of Music.

www.aronberknerduo.com, www.janeberkner.com,
www.stephenaron.net, www.playmusicinitaly.com

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2013
206

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, September 19, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

PROGRAM

Density 21.5

Edgard Varese
(1883-1965)

Chelsea Reidinger, *flute*
(student of Don Gottlieb)

AUDIOLOGY/HEARING PRESENTATION

ALL BEETHOVEN

Sunday, September 22, 2013

J. Patrick Rafferty, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata, Op. 12, No. 1 in D Major

Ludwig van Beethoven

I. Allegro con brio

(1770-1827)

II. Tema con variazioni: Andante con moto

III. Rondo: Allegro

Six German Dances, WoO 42

Rondo, WoO 41

12 Variations on "Se vuol ballare" from *Le nozze di Figaro* for Violin & Piano, WoO 40

INTERMISSION

Violin Sonata, Op. 47, No. 9 "Kreutzer"

I. Adagio sostenuto - Presto - Adagio

II. Andante con variazioni

III. Presto

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138

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *Director*

featuring concerto competition winner

Amelia Lant, *violin*

Sunday Evening
September 22, 2013
7:30 p.m.
Comstock Concert Hall

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Thank you.

PROGRAM

Overture to *Don Giovanni*, K. 527

Wolfgang Amadeus Mozart
(1756-1791)

Concerto in D Minor for Violin and Orchestra, Op. 47

Jean Sibelius
(1770-1827)

I. Allegro Moderato

Amelia Lant, *violin*
Concerto Winner

INTERMISSION

Symphonie Fantastique, Op. 14

Hector Berlioz
(1803-1869)

I. Visions and Passions

II. A Ball

III. In the Country

IV. March to the Scaffold

V. A Witches' Sabbath

CONCERTO WINNER BIOGRAPHY

Tonight is not the first time for Amelia to be soloing with an orchestra, for she has had many opportunities to share her music before today!

As a student of Carol Dallinger, Violin Professor at the University of Evansville, Miss Amelia Lant has performed as a soloist with the Evansville Philharmonic Orchestra under the direction of Alfred Savia. Additionally, she has performed as a soloist with the Owensboro Youth Orchestra. In high school, Miss Lant attended the Interlochen Arts Camp twice; once as the recipient of the prestigious Interlochen Emerson Scholar for Indiana, and the next summer when Miss Lant was awarded another full scholarship to participate in the highly selective Interlochen Arts Camp chamber quartet program. Amelia has also attended Brevard Music festival and Eastern Music Festival as a scholarship recipient.

Miss Lant began taking Suzuki violin lessons with Nancy Jackson, and has attended many institutes in Colorado, Kansas, Wisconsin, Connecticut and Washington, D.C.

While completing her Bachelor of Music Performance degree at DePauw University, Miss Lant earned the opportunity to perform for Yo Yo Ma's master class. Miss Lant studied a semester in Vienna where she had the opportunity to perform in concert halls throughout Vienna as well as Salzburg. While an undergraduate student, Amelia maintained a small studio of young violin students and lead regular violin sectionals for the University Symphony. Miss Lant has served as concertmaster of the Evansville Philharmonic Youth Orchestra, Owensboro Symphony Youth Orchestra, DePauw Symphony Orchestra and Chamber Orchestra. Amelia is currently a member of Orchestra Kentucky and the University of Louisville Symphony Orchestra. Miss Lant is a member of the Graduate String Quartet while completing her Masters of Music program. She is a student of Mr. Patrick Rafferty, Professor of Music.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premiere orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Dance Academy in performance of "Clara's Dream" from Tchaikovsky's *The Nutcracker Suite* and the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Così fan tutte*.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Quinn Dizon, *Assistant Conductor*

Brandon McKinley, *Orchestra Manager*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steve Kinnamon
Matt Madonia
Jalisha Boyd
Caitlyn Edwards
Jacob Head
Amelia Lant

SECOND VIOLIN

Marina Konishi-Comfort *
Mary Grace Reed
Riki Matsui
Piotr Solorz
Hannah Chalk
Railianis Batista Montero
Chloe Meinshausen
Kyle Barber

VIOLA

Sam Meade *
Chelsea Cook
Prangchat Facto
Sydney Fogle
Justin Giarusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh
Jarrett O'Hearn

CELLO

Ryan Snapp *
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Addison Becker
Kayla Johnson
Chelsea Getty
Kyle McKay
Lorel Yoder
Briana Browne
Anne Parsons

DOUBLE BASS

Jordan Wright *
Sydney Simpson
Aaron Shockley
Ian Elmore
Catherine Craig
Liam Fisk
Pauline Ottaviano
Marie Kneuen

FLUTE

Carrie Ellis
Meghan Spencer

PICCOLO

Meghan Spencer

OBOE

Teil Buck
Scott Sams
Erin Elliott

ENGLISH HORN

Erin Elliott

CLARINET

Samantha Holman
Alex Enyart
Walter Yee

BASSOON

Jackie Royce
Lauren Roerig
Anna Garman

HORN

Tyler Taylor
Emily Smith
Ian Wolfe
Bradley Jopek
Matt DeVore
Josh Goodman

TRUMPET

Nick Calcamuggio
Clay Parler
Brandon McKinley
Erika Howard

TROMBONE

Tim Hutchens
Thomas Macaluso

BASS TROMBONE

James Clark

TUBA

Colin Wise
Michael Tignor

PERCUSSION

Spencer Zembrodt
Travis Nestor
Chris Mudd
Joseph Beeber
Ryan Johnson
Chris Cutshaw
Samantha Sanky
Chandler Pierce

† *concert mistress*
* *principal*

Notes

Symphony Fantastique

Berlioz

Composed in 1830, in the young composer's twenty-seventh year, *Symphonie Fantastique* remains one of the most original and imaginative works in the orchestral repertoire. Inspired by many influences, not the least of which were Goethe, Shakespeare, and the symphonies of Beethoven, and his own infatuation with a beautiful English actress named Harriet Smithson, Berlioz created a fantasy world in which he ably demonstrated his unique mastery of orchestral color and orchestration. In accordance with the composer's strict directions, his original program follows:

Programme of the Symphony

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose he had taken was too weak to cause death but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

1st Movement: Visions and passions

At first he thinks of the uneasy and nervous condition of his mind, of somber longings, of depression, and joyous elation without any recognizable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love with which she suddenly inspired him, he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

2nd Movement: A ball

In a ballroom, amidst the confusion of a brilliant festival, he finds the loved one again.

3rd Movement: In the country

It is a summer evening. He is in the country musing when he hears who shepherd-lads who play the *ranz des vaches* (the tune used by the Swiss to call their flocks together) in alternation. This shepherd-duet, the locality, the soft whisperings of the trees stirred by the zephyr-wind some prospects of hope recently made known to him, all the sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. And then she appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes

the melody, but the other answers him no more...Sunset...distant rolling of thunder...loneliness...silence.

4th Movement: The procession to the stake

He dreams that he has murdered his beloved, that he has been condemned to death and is being led to the stake. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession... The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived – which is cut short by the death-blow.

5th Movement: The witches' Sabbath

He dreams that he is present at a witches' dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come to assist at his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The beloved melody is heard again but it has its noble and shy character no longer; it has become a vulgar, trivial and grotesque kind of dance. She it is who comes to attend the witches' meeting. Friendly howls and shouts greet her arrival...She joins the infernal orgie...bells toll for the dead...a burlesque parody of Dies irae...the witches' round-dance...the dance and the Dies irae are heard at the same time.

English translation by Harry Brett

Notes from the College Orchestra Directors Association (CODA) Program Notes Library.



speed
Concert Series
presents

Leah Crocetto, soprano
with Dr. Tamara Sanikidze, piano

speed
Concert Series
presents

Leah Crocetto, soprano
with Dr. Tamara Sanikidze, piano

Sunday, September 29, 2013 at 3pm
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is present by
the Hattie Bishop Speed Music Trust.

Artists appear by arrangement with:
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1790 Broadway, 6th Floor, New York, NY 10019

Program

Humanities

Gregory Peebles (b. 1977)

For Seamus – Who wanted to be hospitable

About Peri – Who was nearsighted

About Cori - Who wanted to be loved

Sleep Now

Samuel Barber (1910-1981)

Sure on this Shining Night

Nocturne

Chanson triste

Henri Duparc (1848-1933)

Extase

L'invitation aux voyages

Carmen

George Bizet (1838-1875)

Je dis

I N T E R M I S S I O N

Op 4 no. 4 – Ne poi krasavitsa

Serge Rachmaninoff (1873-1943)

Op 21 no. 7 – Zdes khorosho

Op 21 no 6 – Otrivok Iz A.Mysse

Canciones Classicas

Fernando Orbradors (1897-1945)

La mi sola laureola

Del Cabello mas sutil

Chikitita la novia I

American Classics

So in Love

Cole Porter (1891-1964)

The Man I Love

George Gershwin (1898-1937)

The Man That Got Away

Harold Arlen (1905-1886)

My Heart is So Full of You

Arthur Loesser (1864-1969)

Text & Translation

Chanson triste

Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,
Oh! quelquefois, sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous;

Et dans tes yeux pleins de tristesse,
Dans tes yeux alors je boirai
Tant de baisers et de tendresse
Que peut-être je guérirai.

Extase

Sur un lys pâle mon cœur dort
D'un sommeil doux comme la mort
Mort exquise, mort parfumée
Du souffle de la bien aimée
Sur ton sein pâle mon cœur dort
D'un sommeil doux comme la mort

Sad Song

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.

I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.

You will rest my poor head,
Ah! sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;

And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

Ecstasy

On your pale breast my heart
is sleeping
A sleep as sweet as death
Exquisite death, death perfumed
By the breath of the beloved
On your pale breast my heart
is sleeping
A sleep as sweet as death

L'invitation au Voyage

Mon enfant, ma sœur;
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir;
Aimer et mourir
Au pays qui te ressemble.
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Invitation to the voyage

My child, my sister;
think of the sweetness
of going there to live together!
To love at leisure,
to love and to die
in a country that is the image of you!
The misty suns
of those changeable skies
have for me the same
mysterious charm
as your fickle eyes
shining through their tears.
There, all is harmony and beauty,
luxury, calm and delight.

See how those ships,
nomads by nature,
are slumbering in the canals.
To gratify
your every desire
they have come from the ends of
the earth.
The westering suns
clothe the fields,
the canals, and the town
with reddish-orange and gold.
The world falls asleep
bathed in warmth and light.
There, all is harmony and beauty,
luxury, calm and delight.

Michaela's aria from Carmen

C'est des contrebandiers le refuge
ordinaire.

Il est ici; je le verrai!

Et le devoir que m'imposa sa mère

Sans trembler je l'accomplirai

Je dis que rien ne m'épouvante,

Je dis, hélas! que je répons de moi;

Mais j'ai beau faire la vaillante...

Au fond du coeur je meurs d'effroi!

Seule en ce lieu sauvage

Toute seule j'ai peur;

Mais j'ai tort d'avoir peur:

Vous me donnerez du courage;

Vous me protégerez, Seigneur!

Je vais voir de près cette femme,

Dont les artifices maudits

Ont fini par faire un infâme

De celui que j'aimais jadis!

Elle est dangereuse...elle est belle!

Mais je ne veux pas avoir peur!

Non, non, je ne veux pas avoir peur!

Je parlerai haut devant elle...ah!

Seigneur, vous me protégerez.

Protégez-moi! Ô Seigneur!

Donnez-moi du courage!

It is the smugglers ordinary refuge.

He is here, I will see him!

And the task that his mother
imposed

Without trembling, I will
accomplish it.

I say that nothing can frighten me.

I say, alas, that I respond to myself;

But I play the part of the courageous
one in vain...

From the bottom of my heart,
I die of fear!

Alone in this savage place

All alone I am afraid,

But I am wrong to have fear.

You will give me courage;

You will protect me, Lord!

I am going to see face to face
this woman,

Whose cursed guile

Has ended up to make a vile person

Of him that I love once!

She is dangerous, she is beautiful!

But I do not want to be afraid!

No, no, I do not want to be afraid!

I will speak up before her...ah!

Lord, you will protect me.

Protect me! O Lord!

Give me courage!

Ne poj, krasavica, pri mne

Ne poj, krasavica, pri mne
Ty pesen Gruziji pechal'noj;
Napominajut mne
Druguju zhizn' i bereg dal'nij.

Uvy, napominajut mne
Tvoji zhestokije napevy
I step', i noch', i pri lune
Cherty dalekoj, bednoj devy!

Ja prizrak milyj, rokovoj,
Tebja uvidev, zabyvaju;
No ty pojosh', i predomnoy
Jego ja vnov' voobrazhaju.

Ne poj, krasavica, pri mne
Ty pesen Gruziji pechal'noj;
Napominajut mne
Druguju zhizn' i bereg dal'nij.

Zdes' khorosho

Zdes' khorosho...
Vzgljani, vdali
Ognjom gorit reka;
Cvetnym kovrom luga legli,
Belejut oblaka.
Zdes' net ljudej...
Zdes' tishina...
Zdes' tol'ko Bog da ja.
Cvety, da staraja sosna,
Da ty, mechta moja!

Do not sing, my beauty, to me

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

Alas, They remind me,
your cruel melodies,
of the steppe, the night and moonlit
features of a poor, distant maiden!

That sweet and fateful apparition
I forget when you appear;
but you sing, and before me
I picture that image anew.

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

How nice it is here

How nice it is here...
Look - far away,
The river is a blaze of fire;
The meadows lie like carpets of colour
The clouds are white.
Here there is no one...
Here it is silent...
Here is only God and I,
The flowers, the old pine tree,
And you, my dream!

Chto tak usilenno serdce bol'noje ***An excerpt from***

Chto tak usilenno serdce bol'noje

B'jotsja, i prosit, i zhazhdet pokoja?

Chem ja vzvolnovan ispugan v nochi?

Stuknula dver' zastonav i zanoja.

Gasnushchej lampy blesnuli luchy...

Bozhe moj. Dukh mne v grudi zakhvatilo!

Kto-to zovjot menja, shepchet unylo...

Kto-to voshjol...? Moja kel'ja pusta,

Net nikogo, 'eto polnoch' probilo...

O, odinochestvo, o nishcheta!

Alfred de Musset

Why is my sick heart beating

so frantically

And pleading and yearning for peace?

What so excites and scares me in
the night?

The door slammed shut,

moaning and weeping,

Rays of a flickering lamp
dimly flashed...

My God! My breath is stuck
in my chest!

Someone is calling me,
whispering sadly...

Someone has come in...?

My room is empty,

No one is here, it's only the
clock striking midnight...

O, loneliness, O despair!

La mi sola, Laureola

La mi sola, Laureola

La mi sola, sola, sola,

Yo el cautivo Leriano

Aunque mucho estoy ufano

Herido de aquella mano

Que en el mundo es una sola.

La mi sola Laureola

La mi sola, sola, sola.

My Only Laureola

She's my only Laureola,

My only one and only!

I'm but her captive, Leriano;

And though I'm very proud
and grand

I've yet been wounded at her hand--

In this world she is the one and only!

She's my only Laureola,

My only one and only!

Del cabello más sutil

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

Coplas de Curro Dulce

Chiquitita la novia,
Chiquitita el novio,
Chiquitita la sala,
Y er dormitorio,
Por eso yo quiero
Chiquitita la cama
Y er mosquitero.

Of the softest hair

Of the softest hair
which you have in you braid,
I would make a chain
so that I may bring you to my side.
A jug in your home,
little one, I would like to be...
so that I may kiss you each time
you take a drink.

Verses by Curro Dulce

Tiny is the bride,
Tiny is the groom,
Tiny is the living room,
Tiny is the bedroom.
That is why I want
a tiny bed with a
mosquito net.

Program Notes for Humanities

by Gregory Peebles

Humanities

For Seamus- Who wanted to be hospitable

About Peri- Who was nearsighted

About Cory- Who wanted to be loved

"Humanities" is an imperfect work, and was problematic from its inception. As such, it was a journey to accept its problems and to embrace them instead of forcing onto it some idea of what a modern song cycle "must be". The poetry was difficult to find. I searched through volumes of wonderful, perfect examples of American poetry before finally being guided by the muse to settle on a few imperfect poems I had written as I grew into myself over a period of four years. The three poems are each titled with the primary character trait or flaw of its point-of-view character.

In the first song, we encounter Seamus, whose only want to be Hospitable. Seamus reminds us that though it is would seem to go against our sense of self-preservation to continue to open our hearts to strangers after we have been hurt, it is impossible to live life alone, so we continue to open to hurt, to joy, and uncertainty. Seamus is guilty of being human because he recognizes that he is not an island.

Next we find Peri, who is nearsighted. Peri (short for Pericles) lives his life in joy and with in-the-moment fulfillment, unable to know that the Vesuvius is about to erupt and cut short his fabulous life in Pompeii. Peri's unfortunate humanity is that he was not born omniscient.

In the final piece, we come across Cory, who wants to be loved. Cory is a young man on the cusp of making very important life choices and will do whatever he is told in order to please. He is the kind of guy who has difficulty distinguishing if he is happy doing good because he has improved the world or if he is more happy because he sees approval reflected in your face. Cory does have his own wants and dreams. It is, however, very frightening to Cory that if he is selfish enough to act upon his own needs, he will not be automatically loved.

As I composed the pieces, watching these boys struggle, I woke up to each of their presences in me. Cory helped me stop writing the song cycle I was "supposed to". Peri taught me to stop procrastinating and to get to the process because I don't have forever, and Seamus helped me be vulnerable enough to compose with my heart, thoughtless as to how the work will be received. They all taught me to be imperfect. But of course, the characters in "Humanities" are not just me; they are part of all of us who share in the blessing and burden of being human.

Chicago, IL 2006

Program Notes

by Michelle Gilfert

Samuel Barber (1910-1981)

"Sleep Now" is one of the *Three Songs* Op. 10, which was published in 1939. The text is by James Joyce, and each short song is connected by musical and thematic elements. "Sleep Now" uses a simple descending whole step pattern in the piano, reminiscent of a lullaby. The texture is sparse. Voice and piano are in dialogue, and do not often move at the same times, but rather complement one another at the ends of phrases. The second stanza mentions "the voice of winter/ crying at the door." This threat of adversity to the sleeper is indicated by small melismas in the vocal part and chromaticism in the piano. Joyce's text is straightforward but ends with opposite ideas: the desire for peace but the reality of the "unquiet heart."

"Sure on this Shining Night" is from *Four Songs*, Op. 13 (1937-40) and has a gently rocking melody and piano accompaniment, in some ways stylistically resembling the Romantic era songs of Schumann. The piano part uses imitation in dialogue with the voice. The text is based on the work of poet James Agee; Barber and Agee formed a friendship which resulted in several collaborations, notably also Knoxville: Summer of 1915 published the following decade.

"Nocturne" is also from the set of *Four Songs*, Op. 13. The text is by Frederic Prokosch, and is a tender dialogue from one lover to another, again in a style that pays tribute to Romanticism.

Henri Duparc (1848-1933)

Duparc was a French pianist who studied with César Franck. Of great importance to him was the premiere of new ideas and works in French music, and he partnered with Camille Saint-Saëns and Romain Bussine to form the National Society of Modern Music in France. Mental illness and blindness cut his compositional career short, and he ended up destroying most of his works.

"Chanson triste" is a song that is sung to a lover, represented by the moon which the speaker implores to allow her to rest. The melody is economical in means; many of the same pitches are repeated as if representing the stagnant plight of the forlorn singer. The accompaniment is a gentle, yet drowning undulation of sextuplets.

"Extase" (Ecstasy) is a reflection on the moments immediately following lovemaking. The speaker rests sweetly atop the beloved's breast and revels in the peaceful sleeping of the other.

"L'invitation aux voyages" is another French art song on the subject of love. Text painting and melody with accompaniment are featured as the speaker wistfully seeks to take his partner overseas with him. He describes the joys of living together in a peaceful, dreamlike existence of beauty and harmony.

Sergei Rachmaninoff (1873-1943)

Russian-born composer and often considered to be the finest pianist of his time, Rachmaninoff composed a considerable amount for the instrument, as well as other symphonic output. Many listeners are familiar with his piano works, but it is often unrealized that his song output was almost as expansive as the piano works. He wrote eighty-five songs, which show his development as a composer. The first major collection was Op. 4 (1893); the songs show his beginning to grasp the relationship between text and music, and often seem to bear the stylistic influence of other Russian composers, particularly Tchaikovsky. Opus 21 is the *12 Romances*.

Op. 4 no 4- *Ne poi krasavitsa*- "Oh cease thy singing, maiden fair" begins with a long and solemn piano introduction. The vocal line is sometimes haunting and sparse, sometimes melismatic and rich. The melancholy song is folk-like and recalls the music of Borodin. The text is by Pushkin and centers around the plight of a lover asking his beloved to refrain from singing the songs of his homeland, because they are making him too sad.

Op. 21 no 7- *Zdes khorosho*- "How nice it is here" is a broad- melodied pastoral song which describes the beauty of the landscape. Leaps in the vocal line and sustained, slow rhythms represent the scope of the land.

Op 21 no 6- *Otrivok iz A. Myusse*- "A Fragment from Alfred de Musset" is deeply sad in nature. It is exactly what the title implies- a fragment of poetry from the French poet Alfred de Musset- and Rachmaninoff treats the piano with reckless-sounding arpeggios to make manifest the restless discontent of the poet. A lonely, sleepless night is the theme in the text, and there is a moment of almost recitative in the voice to characterize the startling imagined whisper of another- which turns out to be nothing but the clock ticking another hour past.

Fernando Obradors (1897-1945)

This series of songs is from the *Canciones Clasicas*, which was written between 1921 and 1941 as a set of folk songs. The themes are humorous and lighthearted, often rhyming. Texts are complimented by the music here with instances of word-painting and comic accompaniments to suit the whimsy of the thematic material.

"La mi sola laureola" is a comical, rhyming vignette that asserts that "Laureola is my one and only," and no matter that he is "wounded at her hand," she will always be the only lover for him.

"Del Cabello mas sutil" describes the singer's desire to make a chain woven out of the maiden's hair so that she could be connected to him and get kisses from him as frequently as she drank liquors.

"Chiquitita la novia" is perhaps the most tongue-in-cheek of the three. The text translates as follows:

Tiny is the bride
Tiny is the groom
Tiny is the living room
Tiny is the bedroom
That is why I want
A tiny bed with a mosquito net.

American Classics

This series of songs represents a cross-section of American singer-songwriters in the 1920s and 30s. Each song has an affiliation with musical theatre and contains dramatic, sweeping melodies and emotionally-charged words. The rhythms are straightforward, with the prime focus being on the melodic portrayal of the character's feelings.

Cole Porter was one of the most successful composers for the genre of musical theatre in the 1930s. Porter was unique in that he wrote both the music and the lyrics for his songs, while George Gershwin partnered with his brother Ira to write lyrics for his melodies. "So in Love" is a sultry, seductive number that was featured in the Broadway musical "Kiss Me, Kate" (1948). The singer compares the complexity of her feelings to many things, including the "night mysterious" and "your love delirious." "The Man I Love" was originally called "The Girl I Love" and was part of the 1924 musical satire "Lady, Be Good." Ira Gershwin wrote the lyrics to this as well as to Arlen's "The Man that Got Away," a song that was made famous by Judy Garland in the 1954 movie "A Star is Born." Finally, this series of American classics closes with Frank Loesser's "My Heart is So Full of You." Loesser wrote the book, music, and lyrics to this 1954 classic and comic musical.

Leah Crocetto, Soprano

Recognized as a rising star in the next generation of singers, Leah Crocetto represented the United States at the 2011 Cardiff BBC Singer of the World Competition where she was a finalist in the Song Competition. She is a 2010 Grand Finals Winner of the Metropolitan Opera National Council Auditions and was the First Place Winner, People's Choice and the Spanish Prize Winner of the 2009 José Iturbi International Music Competition, and winner of the Bel Canto Foundation competition. A former Adler fellow at San Francisco Opera, Ms. Crocetto has appeared frequently with the company, most recently in the role of Liu in *Turandot*.

Leah Crocetto begins the current season singing a concert of sacred pieces by Verdi with Orchestre National de France under the direction of Daniele Gatti. She returns to Opera de Bordeaux to sing Desdemona in *Otello*, and she returns to Frankfurt Opera for her first performances of Alice Ford in *Falstaff*. Her concert engagements take her to the Mondavi Center for the Performing Arts in Davis, California, the Green Music Center in Sonoma, California and the Speed Museum in Louisville, Kentucky. She sings the Verdi Requiem with San Francisco Opera and with the Radio Orchestra of Saarbrücken, Germany. She makes her debut with Pittsburgh Opera singing her first performances of Mimi in *La bohème*, and she performs Handel's Messiah with the National Symphony Orchestra at the Kennedy Center.

Ms. Crocetto began the 2012-2013 season with her debut in Venice, singing Desdemona in *Otello* at Teatro la Fenice. She reprised the role with the company in their tour of Japan later in the season, as well as with Frankfurt Opera in her company debut. Ms. Crocetto also made her debut with the Israeli Opera as the title role of *Luisa Miller*. She joined the Calgary Philharmonic in performances of the Verdi Requiem, and she returned to Italy to sing Leonora in *Il trovatore* in her debut at the Arena di Verona.

Ms. Crocetto holds degrees from Siena Heights University in acting performance and Moody Bible Institute in vocal studies. She was a member of San Francisco Opera's Merola Opera Program, where she performed scenes from *Manon*, *Don Pasquale* and sang the roles of two Verdi heroines, Luisa Miller and Leonora in *Il trovatore* on the Grand Finale Concert. Of this performance, San Francisco Chronicle said Crocetto has a "powerful Verdi voice and formidable precision technique, and intensity that amplifies an already huge voice, and an innate, irresistible musicality." San Francisco Classical voice said, "In thirty years of exciting discoveries, listening to each group of Merolini for the first time, I have never experienced a singer as complete and awesome as Crocetto."

Dr. Tamara Sanikidze, Piano

"Technically nimble and supportive pianist" (*New York Times*) and "accompanist with wondrous tact and virtuosity" (*San Francisco Chronicle*) Sanikidze gave her first performance with the Georgian Symphony Orchestra at age eight and has since appeared as soloist and chamber musician throughout the Republic of Georgia, Russia, Europe, Asia and the Americas.

In 2000 Ms. Sanikidze made her solo debut at Carnegie Hall and at the Dag Hammarskjöld Auditorium and has since performed at Carnegie Hall, Kennedy Center, and Spivey Hall (among others). She has performed with such artists as Quinn Kelsey, Elizabeth Futral, Nicole Cabell, Amanda Majeski, Emily Albrink, Isabel Leonard, Magdalena Wör, Leah Crocetto, Nadine Sierra, Evan Hughes, and Sidney Outlaw. She has also performed with Maestro Plácido Domingo in Beijing and is a regular with the Marilyn Horne Foundation's "The Song Continues..." and "On the Wings of Song" series. Since 2009 Tamara serves as an official pianist for the Plácido Domingo's Operalia Competition (2009 in Budapest, 2010 in Milano, 2011 in Moscow and 2013 in Verona). Ms. Sanikidze has also been invited to perform at the White House for President George W. Bush and First Lady Laura Bush.

From 2007 till 2009, Dr. Sanikidze was a Young Artist Coach at Domingo-Kafritz Young Artist Program at Washington National Opera. In Washington National Opera she served as Assistant Conductor and Coach for *Don Giovanni* (Domingo), *Rigoletto* (Reggioli), *Hansel and Gretel* (Gathman), *La Traviata* (Domingo and Ettinger), *Carmen* (Rudel), *Turandot* (Wilson), and *Falstaff* (Lang-Lessing). Recently Ms. Sanikidze was the principal coach for *Eugene Onegin* for Maryland Opera Studio, Pittsburgh Opera, Opera Cleveland and Los Angeles Opera. Ms. Sanikidze has also worked with Virginia Opera (*The Merry Widow*, *Tristan und Isolde*) and the Washington Concert Opera (*Faust*).

Dr. Sanikidze received the Fellowship Award in Vocal Piano at the Music Academy of the West, and has participated in programs at Wolf Trap Opera Company, the Merola Program at San Francisco Opera, and Aspen Music Festival. She has received top scholarships, including a personal scholarship from former president of the Republic of Georgia Edward Schevardnadze, and is a recent winner of the Marilyn Horne Foundation Award. She has made several recordings for the Excelsior label and her performances have been broadcast on NPR and Georgian and Russian national radio and television.

In 2010 Dr. Sanikidze joined San Francisco Opera as an Adler Fellow, where among other responsibilities she worked on productions of *La fanciulla*

del West (Luisotti), *Aida* (Luisotti), *The Makropulos case* (Bělohlávek), *Die Walküre* (Runnicles), *Carmen* (Luisotti), and *Xerxes* (Summers).

In 2012, Ms. Sanikidze joined Los Angeles Opera as a prompter of *Simon Boccanegra* (Conlon) with Plácido Domingo in the title role and was a guest coach at WNO Domingo/Cafritz Young Artist Program. Also she returned to San Francisco opera as music staff for *Tosca* (Luisotti/Finzi).

In 2013 Tamara returns to LA Opera as a Prompter and Assistant Conductor for *La Cenerentola* and *The Flying Dutchman* (Conlon), *Falstaff* (Conlon), *The Magic Flute* (Conlon) and *Falstaff* (Luisotti) in San Francisco Opera. Also in 2013 Ms. Sanikidze will join Quinn Kelsey for recital tour in Norway and Hawaii as well as once again serve on the music staff of Operalia Competition in Verona, Italy.

Tamara Sanikidze holds Doctorate Degree from University of Maryland, College Park. August, 2013

Upcoming Events!

Oct. 4th- 5-10p

Dan Dry: Facing the World exhibition opens to the public during the First Friday Trolley Hop. Enjoy an evening of art, music and open drawing stations.

October 5th- 11:30a-3:30p

Free Family Art Activity at Local Speed:
Drawing.

October 12th- 11:30a-3:30p

Free Family Art Activity at Local Speed:
3D Mixed Media.

October 19th- 11:30a-3:30p

Free Family Art Activity at Local Speed:
Printmaking.

October 26th- 11:30a-3:30p

Free Family Art Activity at Local Speed:
Textiles.

October 27th- 3pm

Speed Concert Series presents Duo Recital
Nadja Salerno-Sonnenberg, violin and Anne-
Marie McDermott, piano at Comstock Hall,
University of Louisville, School of Music

November 1st

First Friday Trolley Hop at Local Speed, 5-10p

Check us out on  and 

Visit us at speedmuseum.org

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139

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presents

University Jazz Combos

Bud Shank Combo

Directed by Tyrone Wheeler

Ornette Coleman Combo

Directed by Ansyn Banks

International Quartet

Directed by Mike Tracy

Monday Evening
September 23, 2013

7:00 p.m.

Bird Recital Hall

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Thank you.

PROGRAM

Blue Monk

Thelonious Monk

Pent Up House

Sonny Rollins

Bud Shank Combo

Melanie Burrier, *flute* Justin Huff, *saxophone*

Jean Gorce, *trumpet*

Chris Roseland, *guitar* Tyrone Wheeler, *bass*

Johnny Chai & Sam Broussard, *drums*

Tyrone Wheeler, *director*

Parisian Thoroughfare

Bud Powell

Four on Six

Wes Montgomery

Ornette Coleman Combo

Jon Driver & Dylan Jones, *saxophones*

Nick Kaizer, *trumpet* Rafael Lopez, *guitar*

Ian Elmore, *bass* Price McGuffey, *drums*

Anslyn Banks, *director*

Bolivia

Cedar Walton

Beyond the Horizon

Diego Lyra

International Quartet

Thiago Fernandes, *saxophone* Diego Lyra, *piano*

Jose Oreta, *bass* Israel Cuenca, *drums*

Mike Tracy, *director*

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2013
140

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Louis Goldstein, *piano*

Guest Artist Recital

Wednesday Evening
September 25, 2013
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Triadic Memories (1981)

Morton Feldman
(1926-1987)

PROGRAM NOTE

"... Difficult to say with any certainty what the sensation of remembering actually is. I know how to judge that a tree is thirty yards away, or that a stone weighs a pound or two. But how to reach the conclusion that a past event feels as if it occurred a year ago? Or twenty?"

Andrew Crumey, *Music, In A Foreign Language*, p. 205

Triadic Memories takes a trajectory unlike that of most Western music, with its highs and lows and its predictable developments and embellishments. *Triadic Memories'* direction is created from dense, intricate constructions designed to disorient the memory and systematically erase the structural devices of Western forms¹. It is a trajectory that spirals forth from the piano in delicate oblong orbits and appears in multitudes of subtle variants before disappearing into a shroud of echoes². The sounds may surface again, but only as alterations of themselves, bent just enough to tease the auditory memory without providing it steady grounds for orientation.

There is a certain tragic and resolute beauty in *Triadic Memories*³. Its endurance and vulnerability evokes a human sympathy for the fragile and the ephemeral, existing quietly and beautifully without reason or purpose, poetry without subject⁴. Each sound begins with an ardent, elated burst, and then lives in quiet variations of delicate, fluxing equilibrium before fading into the shadows of previous sounds, fading into blurring memories of passing time⁵. All sounds begun on a piano do nothing but die away, like memories, like trying to recall the thought that almost provided an insight, back then. They dissolve upon creation, hovering like the hues of Rothko⁶.

Barn's burnt down,
now

I can see the moon.

- Masahide (1657-1723)

¹ "... and shadows around everything, everything just shadows"

² of notes living and dying with unspoken reason,

³ creating shimmering beautiful illusions of direction and

deceptive layers of patterns-within-patterns before

receding again into the softness from what ever they came,

⁴ memory contrasting expectation, motion set against suspension,

sound floating silence.

⁵ On these divides and between these shadows lay the beauty arising from their resolve in the presence of fading memories of tonality throughout

⁶ with every part of the picture representing itself, singular, an arena without loud joy, without pain, without

BIOGRAPHY

Louis Goldstein is a Professor of Music at Wake Forest University, where he has been a member of the Department of Music faculty since 1979. He has performed widely as a piano soloist in the United States, most notably at the Hollywood Bowl, Orchestra Hall in Chicago, and Carnegie Recital Hall in New York City. He has also performed in Canada, Israel, the Netherlands, Czechoslovakia, and Italy.

Goldstein co-founded and co-directed the California New Music Ensemble, and has been a member of the Los Angeles Group for Contemporary Music and NEWBAND, a New York contemporary music ensemble. In 1982 he won the Grand Prize in the Teacher's Division of the International Piano Recording Competition. He has recorded for Orion Records, Greensye Music, and Offseason Productions. His CD recordings of John Cage's *Sonatas and Interludes* and Morton Feldman's *Triadic Memories* have garnered lavish praise from print and internet sources as well as fellow musicians.

His most recent recording, of Morton Feldman's *For Bunita Marcus* (Nuscope Recordings), ranked in the top 10 modern composition recordings of 2010 by *The Wire Magazine*.

Piano studies have been with Rudolf Ganz, Joseph Hungate (Bachelor of Music from the Oberlin Conservatory of Music), Leonard Stein, Leonid Hambro (Master of Fine Arts from the California Institute of Arts), and David Burge (Doctor of Musical Arts degree and Performer's Certificate from the Eastman School of Music).

"This was new music which often tempted the ear with subtlety.
...Performed fervently and with great sensitivity, agility, and security."

- *Los Angeles Times*

"Louis Goldstein gave a stunning, sensitive performance that brought out both the work's local and long-range beauty; it was in fact one of the most memorable piano performances of any kind this critic can recall hearing. One scarcely realized that 64 minutes of music had elapsed."

- David Cleary in *New Music Connoisseur*

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207

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Thursday, September 26, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Introduction, Theme and Variations

Gioachino Rossini
(1792-1868)

Alex Enyart, *clarinet*
(student of Dallas Tidwell)
David George, *piano*

Concerto in E Minor, Op. 64 for Violin
I. Allegro molto appassionato

Felix Mendelssohn
(1809-1847)
arranged for flute and piano

Samuel Williams, *flute*
(student of Kathleen Karr)
John Combs, *piano*

Sonata in C Major, Op. 2, No. 3
I. Allegro con brio

Ludwig van Beethoven
(1770-1827)

Ethan James McCollum, *piano*
(student of Dror Biran)

SOM
2013
141

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Wind Ensemble

Frederick Speck, *conductor*

Tim Reynish, *guest conductor*

Sunday Evening
September 29, 2013
7:30 p.m.
Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Spirit (2006)

Jennifer Higdon
(b. 1962)

Serenade, Op. 57 (1949)

Richard Arnell
(1917-2009)

I. Prelude

II. Scherzo

III. Canzona

IV. Ballet

Carrie Ellis & Sam Williams, *flutes*
Lindsay Foster & Scott Sams, *oboes*
Samantha Holman & Alex Enyart, *clarinets*
Jackie Royce & Lauren Roerig, *bassoons*
Tyler Taylor & Jake Campbell, *horns*
Sydney Simpson, *double bass*

Echoes of Rascia (2008)

Nebojsa S. Macura
(b. 1982)

Mysterium (2011)

Jennifer Higdon

Danceries - Set II (2011)

Kenneth Hesketh
(b. 1968)

I. Jennie's Bawbee

II. Tom Tinker's Toye

III. Heart's Ease

IV. Peascod's Galliarda

Timothy Reynish, *conductor*

PROGRAM NOTES

Spirit (2006)

Jennifer Higdon

Spirit, for brass and percussion, was commissioned by The Virginia Arts Festival for the Jamestown 2007 – 400th Anniversary Celebration. It was premiered by the Virginia Symphony, with JoAnn Falletta conducting. The fanfare begins with a stately, lyrical proclamation from the horns. This theme unfolds through the addition of the remaining brass to unify around a more martial triplet figure. The middle of the piece is marked by a trombone solo that combines both lyrical and rhythmic elements in a field of sound created through the bi-tonal stacking of parallel perfect fifths in accompanying instruments. After the mallet percussionists intervene, a prominent timpani line emerges, setting the tone for a vivid and muscular conclusion.

Serenade, Op. 57 (1949)

Richard Arnell

The *Serenade*, Op. 57 opens with a prelude, a rather serious and reflective movement. The second movement is a light and humorous *scherzo*. The third, *Canzone*, has lovely cantabile melodies for oboe and bassoon with a double bass solo. The work closes with an exhilarating ballet, featuring American dance rhythms with a rather Stravinsky-like treatment. It was recorded by the London Baroque Ensemble with Karl Haas, to whom it is dedicated.

program note by Richard Arnell

Echoes of Rascia (2008)

Nebojsa S. Macura

Rascia is the Latin name for Raška, a medieval state in southeastern Europe populated by the Serbian people, and a predecessor to the modern-day Republic of Serbia. While the rich history of its liturgical chant is well documented, little is known about the other types of Serbian music from the Middle Ages. *Echoes of Rascia* draws upon the musical traditions, both real and imagined, of this bygone era. Except for a quote from a Serbian Orthodox (Christian) hymn, first played by the flugelhorn at the beginning of the piece, all the thematic material is original.

program note by Nebojsa Macura

Commissioned by the Emory University Symphonic Winds and the University of South Carolina Bands, *Mysterium* weaves a gentle soundscape upon which two solo flutists engage in poetic arabesques. According to the composer, "*Mysterium* is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience."

Danceries - Set II (2011)

Kenneth Hesketh

Danceries (Set II), composed in 2011, is the supercharged sequel to Hesketh's *Danceries* of 1999. According to the composer, "the term 'danceries' can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court." In *Danceries (Set II)*, while the source material can be clearly heard, its treatment is somewhat less genteel than the pieces in Hesketh's first set. Ingenious rhythmic treatments, a rich harmonic language, and at times, brash simultaneities of the old and new create a clearly contemporary listening experience. In *Jennie's Bawbee*, tunes reminiscent of fifes and drums spin forward into a kaleidoscope of swirling lines and vivid fanfares. The internal movements, *Tom Tinker's Toy* and *Heart's Ease* are based on original materials that reminisce imaginary renaissance tunes. *Heart's Ease* evaporates with a wispy and delicate figure in the piccolo, E-flat clarinet and percussion. This understated ending couples perfectly with the opening *pianissimo* of the drums in *Peascod's Galliarda*. As the *galliarda* unfolds, it builds to a larger-than-life character, especially as it approaches its monumental ending.

Kenneth Hesketh began composing while a chorister at Liverpool Cathedral, later studying at the Royal College of Music. He attended Tanglewood in 1995 where he studied with Henri Dutilleux and was subsequently awarded a scholarship from the Toepfer Foundation at the behest of Sir Simon Rattle. He is now a professor at the Royal College of Music and honorary professor at Liverpool University. Hesketh was New Music Fellow at Kettle's Yard, Cambridge from 2003-2005.

He has received numerous national and international commissions from, amongst others, the Fromm Foundation at Harvard University, a Faber Millennium Commission for Birmingham Contemporary Music Group premiered under Sir Simon Rattle, the Royal Liverpool Philharmonic orchestra conducted by Vasily Petrenko, the BBC Philharmonic conducted

by Vasily Sinaisky, Hans Werner Henze and the Endymion Ensemble (in honor of Henze's 75th birthday), the Munich Biennale, the Seattle Symphony Orchestra, the Michael Vyner Trust for the London Sinfonietta, The Opera Group, ensemble Psappha and Kissinger Sommer Internationales Musikfestival. Hesketh's transcription of Aphex Twin's *Polygon Window* was part of the hugely successful London Sinfonietta and WARP records collaboration which toured Europe and was released on CD. In 2007, Hesketh was made Composer in the House (Royal Philharmonic Society/PRS Foundation scheme) with the RLPO. Tim Reynish has described Hesketh as "one of the most exciting new talents in the wind world." Among his other notable works for wind band are *Masque*, *Vranjanka* and *Diaghilev Dances*.

GUEST CONDUCTOR

Tim Reynish has recently been appointed to the prestigious staff of the International Chamber Music Studio at the Royal Northern College of Music. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world, and in the past few years he has conducted many of the principal professional bands in Asia, Europe, North and South America; these include civilian bands such as the Dallas Wind Symphony, State of São Paulo Symphonic Band, Brazil, Volga Wind Orchestra of Saratov, Russia, Cordoba Symphonic Band, Argentina, Philharmonic Winds, Singapore, and leading military bands including the "President's Own" US Marine Band, Staff Band of the Norwegian Army, US Military Academy West Point, Singapore Armed Forces Band, Croatian Army Symphonic Wind Orchestra Zagreb, Hungarian Army Symphonic Band Budapest, Royal Military School of Music, Kneller Hall, and the Band of the Royal Marines, Portsmouth.

He comes to the wind world via a thorough grounding in orchestral music and opera, having studied horn with Aubrey Brain and Frank Probyn and been a member of the National Youth Orchestra for six years. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler's Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. At Birmingham in the seventies, he founded the Birmingham Sinfonietta from members of the CBSO and gave a series of contemporary concerts; he regularly directed the London Contemporary Players and was Guest Conductor with the Amsterdam Sinfonia.

His conducting studies were on short courses with George Hurst at Canford Summer School, Sir Charles Groves and Sir Adrian Boult, with Dean Dixon in Hilversum and Franco Ferrara in Accademia Musicale Chigiana in Siena, where he won the Diploma of Merit. A prize winner in the Mitropoulos

International Conducting Competition in New York, he has conducted concerts with the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Hallé Orchestra, the BBC Regional Orchestras and the London Symphony Orchestra as well as in Norway, Holland and Germany, and opera in Sweden. For many years he was Principal Conductor with the Merseyside Youth Orchestra and staff conductor with the National Youth Orchestra of Great Britain. Artists with whom he has worked include James Galway, Melinda Maxwell, Gervase de Peyer, Frank Lloyd, John Wallace, Joe Alessi, Evelyn Glennie, Andrew Watkinson, Alexander Baillie, Colin Carr, Julian Lloyd Webber, Jane Manning, Christine Rice, John Tomlinson, Martin Roscoe and Peter Donohoe.

In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. Two years later he succeeded Philip Jones as Head of School of Wind & Percussion, a post he retired from after a quarter of a century. At the RNCM, he conducted a wide range of opera, including *Marriage of Figaro*, *Die Zauberflöte*, *La Bohème*, *Erwartung*, and several operas by Britten. With the RNCM Symphony Orchestra his performances included symphonies by Beethoven, Brahms, Dvorak, Tchaikovsky, Bruckner and Mahler, as well as Strauss tone poems, *Firebird*, *Petrouchka* and the *Rite of Spring*, the Verdi *Requiem* and Tippett's *Child of Our Time*.

Upcoming Band Concerts

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Thursday, October 3 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Louisville Concert Band

Monday, October 14 - 8:00pm (Comstock Concert Hall)
University Community Band

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UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES

Carrie Ellis + picc	Danville
Sam Williams + picc	Alvaton
Sarah Kurtz + picc	Louisville
Meaghan Spencer + picc	LaGrange
Chelsea Reidinger + picc	Floyds Knobs, IN

HORNS

Tyler Taylor	Louisville
Jake Campbell	Greer, SC
Emily Smith	Elizabethtown
Andrew Osborn	Lexington
Mason Gatch	Milford, OH

OBOES

Lindsay Foster	Florence
Scott Sams	Lexington
Jim Hardaway	Jeffersonville, IN

TRUMPETS

Nick Calcamuggio	Carmel, IN
Clay Parler	Charlotte, NC
Brandon McKinley	Hopkinsville
Clinton Linkmeyer	Laconia, IN
Chris Pate	Louisville

CLARINETS

Samantha Holman	Louisville
Alex Enyart	Alexandria
Katie Teremi	Ft. Mitchell
Emily Danielson	Paducah
Heather Shelton	Crittenden
Ellen Trammel	Lexington
Walter Yee	Germantown
David Elliott	La Porte, IN

TROMBONES

Tim Hutchens	Murray
Thomas Macaluso	St. James, NY

BASS TROMBONE

James Clark	Smithfield
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BASSOONS

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	LaGrange

EUPHONIUMS

Chris Dye	LaGrange
Tyler Hart	Elizabethtown

ALTO SAXOPHONES

Mitchell Rollins	Mayfield
Damien Hicks	Crittenden
Zach Schlaug	Louisville

TUBAS

Colin Wise	Floyds Knobs, IN
Michael Tignor	Richmond, VA

TENOR SAXOPHONE

David Cecil	Richmond
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PERCUSSION

Matthew McClimon	Fortuna, CA
Kyle McCoy	Pittsburgh, PA
Jecorey Arthur	Louisville
Spencer Zembrodt	Florence
Chris Mudd	Elizabethtown

BARITONE SAXOPHONE

Cambron Little	Owensboro
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DOUBLE BASS

Sydney Simpson	Owensboro
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SOM
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208

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

Thursday, October 3, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

PROGRAM

Syrinx for solo flute

Claude Debussy
(1862-1918)

Jessica Majors, *flute*
(student of Kathleen Karr)

Ballade No. 4 in F Minor, Op. 52

Frédéric Chopin
(1810-1849)

Nathaniel Mo, *piano*
(student of Dror Biran)

SOM
2013
143

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University of Louisville
Symphonic Band

Frederick Speck, *conductor*

&

Louisville Concert Band

Frederick Speck, *director*

Thursday Evening

October 3, 2013

8:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PROGRAM

UNIVERSITY SYMPHONIC BAND

Marche Caprice (1888)

Frederick Delius

(1862-1934)

arranged by John Boyd

The Irish Blessing

Traditional

David Jaffe, Trevor Webb,
Sean McKinney, Luke Stevens,
Sam Loomis & Seth Burkhardt, *trumpets*

Two Chorale Preludes (1896)

Johannes Brahms

A Lovely Rose is Blooming

(1833-1897)

O God, Thou Holy God

transcribed by Ralph Guenther

Nick Calcamuggio, *conductor*

*Presented in partial fulfillment of the requirements
for the degree of Master of Music*

Suite from Mass (1971)

Leonard Bernstein
(1919-1990)

arranged by Michael Sweeney

Guest Performers

Reese Land & Mark Lynn, *trumpets*

Colin Dorman, *horn*

Anastasi Fafalios, *trombone*

Chris Schmidt, *tuba*

INTERMISSION

LOUISVILLE CONCERT BAND

Korean Folksongs from Jeju Island (2013)

Frank Ticheli

Country Song ("Iyahong")

(b. 1958)

Celebration on Halla Mountain ("Nuhyoung Nahyoung")

Swing Low, Sweet Chariot (2001)

Steve Rouse

(b. 1953)

Cakewalk (1951)

Hershy Kay

(1919-1981)

arranged by Robert Longfield

Brad Rogers, *conductor*

from *Symphony No. 1* (1894-1895)

Vasily Kalinnikov

Finale

(1866-1901)

arranged by Glenn Cliffe Bainum

edited by Christopher P. Heidenreich

Solo una volta! (Only Once!) (2007)

Yasuhide Ito

(b. 1960)

Brahms gives the effect of seamless trade-offs in the melody from voice to voice. The chorale in its original form can be heard in half notes, first played in a statement from the horns and oboes. Dense brass chords and broader dynamic changes give this movement a much more emphatic nature than its preceding movement. The work comes to a rest with all of the lines gently slowing down and resolving into a G Major chord.

- program note by Nick Calcamuggio

Suite from Mass (1971)

Leonard Bernstein

Bernstein's *Mass* was written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. Subtitled "A Theater Piece for Singers, Players and Dancers," the 90-minute work is based on the Liturgy of the Roman Mass with additional texts by Stephen Schwartz and Leonard Bernstein. It calls for a large pit orchestra, two choruses, boys choir, ballet company and cast, plus a marching band and rock combo. *Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program notes at the premiere, Bernstein states his intent "to communicate as directly and universally as I can a reaffirmation of faith." Over the years it has become recognized as one of his greatest achievements, as well as one of his most controversial.

In this suite, commissioned by the Canadian Brass and Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking opening strains of "Alleluia" actually forecast a theme used later in "A Simple Song" (the best-known song form *Mass*). "Sanctus" is characterized by thematic elements traded between the quintet and wind ensemble, and culminates in dramatic fashion with the pulsating "Agnus Dei." Trumpet and trombone soloists, along with harp, are featured prominently in "A Simple Song." "Offertory" begins calmly, then quickly erupts with furious and raucous enthusiasm filled with rhythmic complexity and relentless percussion. As in the original, the haunting hymn "Almighty Father" brings the suite to a close, using the same melody found in "Offertory" except now elongated and in a more serene setting.

- program note by Michael Sweeney

Korean Folksongs from Jeju Island (2013)

Frank Ticheli

Korean Folksongs from Jeju Island are almost all in compound meter (6/8 or 9/8) and employ a pentatonic scale (re-mi-sol-la-do). The words and folk melodies have evolved over the centuries, and address a wide range of topics – love, joy and sadness, the beauty of the island, farming and

fishing, island legends, etc. that are traditionally sung unaccompanied or with a light drum beat, providing a simple pulse.

In my setting, I endeavored to preserve the bright, bouncy spirit of the original folk melodies; however, I also enhanced the music using extensive counterpoint, extended harmony, a sense of fantasy, and other Western devices. The three movements are melodically interconnected: the second movement's melody is foreshadowed in the middle of the first movement; the third movement's melody is foreshadowed in the second; and the first movement's melody makes a cameo appearance in the finale's grand climax. This cross-pollination was not only fun to do, but also served to unify the three movements in a palpable way. Most importantly, I was delighted and galvanized by these buoyant, optimistic folksongs. I hope the joy I felt comes through to all who perform and hear this work.

- program note by Frank Ticheli

Swing Low, Sweet Chariot (2001)

Steve Rouse

This setting of the spiritual, *Swing Low, Sweet Chariot*, features a rich harmonic fabric (nearly jazz-like at times) and expressive counterpoint that vividly illuminates a timeless melody. The variety of colors is remarkable, with contrasts of luminous wind and percussion writing to that of rich, dark brass and reed sonorities. The work was written for the University of Louisville Symphonic Band and Dr. Eric Becher.

The composer states, "When I think of *Swing Low, Sweet Chariot*, what I find most moving and extraordinary is the blend of spirit and earth. By spirit I mean the song's deep and powerful message of hope. By earth I mean the visceral power of the music – its specific tones and rhythms that resonate within us. Whether the song is performed very slowly or at a brisk pace, its message is never diluted. It only shines in a different light."

Cakewalk (1951)

Hershby Kay

During his student days, Hershby Kay was a cellist, enrolling at the Curtis Institute. While at Curtis, he took composition with Randall Thompson and was a fellow student of Leonard Bernstein. After Bernstein commissioned him to orchestrate *On the Town* in 1944, Kay immediately found himself in high demand on Broadway. Other collaborations with Bernstein included *Peter Pan* and *Candide*. Among his other significant orchestrations were *Juno*, *110 in the Shade*, *Barnum* and *Evita*. A significant byproduct of Kay's orchestration of the ballet suite *Cakewalk* has been a revitalized interest in the music of Louis Moreau Gottschalk.

Born in New Orleans to a father of Jewish heritage and a Creole mother, Louis Moreau Gottschalk showed a precocious musical nature. Further, his musical inclination was fueled by the French, Hispanic and African

PROGRAM NOTES

Marche Caprice (1888)

Frederick Delius

Written in 1888, *Marche Caprice* was one of Delius' first orchestral works. It was composed during his student days at the Leipzig Conservatory. Perhaps more of a caprice than a march, the work features a graceful surface, with its lyrical themes providing the most memorable material. Embedded within are bits of fanfares that serve to remind the listener of its march character, too. The work gained the approval of conductor Sir Thomas Beecham, yielding numerous performances. The John Boyd arrangement for concert band is based on Beecham's edition.

The Irish Blessing

Traditional

Based on a traditional Irish tune, this arrangement of *The Irish Blessing*, for trumpets and flugelhorn, displays the lyricism and timbral beauty of the trumpet ensemble. Its simple melodic lines are strengthened with contrapuntal support as the music paints the essence of the text:

May the road rise up to meet you.

May the wind always be at your back.

May the sun shine warm upon your face, and rains fall soft upon your fields.
And until we meet again, may God hold you in the palm of His hand.

Two Chorale Preludes (1896)

Johannes Brahms

Brahms' work, 11 Chorale Preludes, was one that he completed, but did not live to see published. Written in 1896, it was not published until 1902, as op. 122. In this setting, Ralph Guenther has taken two of the preludes, *Es ist ein Ros' entsprungen* (A Lovely Rose is Blooming) and *O Gott, Du frommer Gott* (O God, Thou Holy God), and transcribed them for wind band. In this process, Guenther kept the mold of an organ prelude in that the melody lies, for the most part, in the upper voices.

"A Lovely Rose is Blooming" begins with a very subdued woodwind texture, letting the melody flow along seemingly under its own power. Brahms emphasizes notes other than the tonic to keep the melodic line spinning forth, along with the help of inner contrapuntal lines. Despite a full, rich section in the middle, the overall feeling is one of serenity and mediation.

"O God, Thou Holy God" begins with the same sense of melodic line that keeps spiraling seemingly without end. Beginning in G minor with the oboe and alto saxophone, it winds its way throughout the entire ensemble before the end of the piece. Through careful craft of contrapuntal lines,

influences present in his hometown. When he was 13 years old, Gottschalk traveled to France in hopes of studying at the *Paris Conservatoire*, but he was not admitted on the basis of his nationality. Nonetheless, his performance career developed, eventually resulting in tours through the United States, Cuba, and Central and South America. By the 1860's he was drawing huge audiences and had ascended to "rock star" status, thrilling audiences with his prowess as a performer and the direct, vernacular fabric of his original compositions.

Hershy Kay adapted and arranged the piano music of Louis Moreau Gottschalk to create the 1951 ballet titled, *Cakewalk*. It was commissioned and premiered by the New York City Ballet Company with Leon Barzin conducting. In the ballet suite, the composition now arranged for concert band by Robert Longfield was titled the "Grand Walkaround," its source material derived from Gottschalk's *Bamboula* (1848). From his early years in New Orleans Gottschalk was exposed to the rhythms of Cuban and Caribbean music. In fact, before the 'cakewalk' became stylized through its incorporation in minstrel shows and popular dance, its history reaches back to the pastimes of slaves on the southern plantations. The novelty of Gottschalk's piece was his use of the 'cakewalk' rhythm (essentially a *habanera* figure) and cross-rhythms with syncopations in ways that foreshadowed ragtime.

Finale from Symphony No. 1 (1894-1895)

Vasily Kalinnikov

Vasily Kalinnikov grew up in a family in which music was both valued and encouraged. His father, a policeman, was also an avocational guitarist and singer. This influence led both of his sons, Vasily and Viktor, to explore their own musical potentials. Vasily was first exposed to choral music through early training at the Orlovsky Seminary. Later, he studied violin, bassoon and composition at the Moscow Philharmonic Society Music School. Kalinnikov's talent was noticed, with both Tchaikovsky and Rachmaninoff taking an interest in his work, promoting some of his music for publication and supporting his ability as a music director. Even so, Kalinnikov was not able to make a very good living as a musician. He worked as a copyist and played in theater orchestras, but his health, impaired by tuberculosis, restricted his career. Kalinnikov lived just short of thirty-five years, writing only one other symphony, but being credited with a number of other orchestral works including a serenade, an overture, intermezzi and symphonic poems. In addition, he wrote numerous works for piano as well as a substantial collection of vocal and choral music.

Kalinnikov's *Symphony No. 1* was composed between 1894 and 1895, when the composer was not yet thirty years old. Its cyclical nature is clear, particularly with respect to materials of the opening and closing movements, as are its connections to Russian folk sentiments. There is an

unmistakable vocal quality imbued in its lyrical melodies, while forward motion is achieved with themes that are athletic and dance-like. The final movement, marked *Allegro moderato*, *Allegro risoluto* and *Allegro con brio* sets in motion an accumulating momentum that prepares contrast with the stately, triple-meter *maestoso* that closes the work. The symphony was an immediate success upon its premiere in Kiev, with other performances in Moscow, Vienna, Berlin, Paris and London to follow. About a half century later, in 1943, Toscanini performed the work with the NBC Symphony. More recently, Kalinnikov's music has been championed by Neeme Järvi through his recording of both *Symphony No. 1* and *Symphony No. 2*.

It is somewhat ironic that the name Kalinnikov might be better known in wind band circles than in the orchestral counterpart. This credit is, of course, due to the arrangement of the Finale from "Symphony No. 1" which was completed by Glenn Cliffe Bainum, and first published in 1958. Though a wonderful addition to the band repertoire, the publication was hampered because it included only a condensed score. In this new edition by Christopher P. Heidenreich, great care has been taken to present an accurate full score, with critical integrity to Bainum's arrangement.

Solo una volta! (Only Once!) (2007)

Yasuhide Ito

Yasuhide Ito, professor at Senszoku Gakuen College of Music, is well-known and respected as a composer, conductor and educator both in Japan and internationally. Born in Hamamatsu, Japan, his early childhood experiences included piano lessons. He began studying composition during high school and later graduated from the Tokyo University of Fine Arts and Music with a bachelor of music degree in composition. A prolific composer for wind band, two particular Ito works, *Gloriosa* and *Festal Scenes*, have established themselves as significant additions to the repertoire. Also an outstanding conductor, Ito led the United States premiere of *Festal Scenes* at the 1987 ABA-JBA joint convention. He has also served as guest conductor of the Tokyo Kosei Wind Orchestra for their 'Asian Concert Tour 2002' and the International Youth Wind Orchestra at WASBE 2005 in Singapore.

Solo una Volta! is a rollicking galop, which in a brief two minutes flashes the spotlight on every section of the ensemble. According to Ito, it was written because during the week prior to a concert of the Senszoku Gakuen College of Music Freshmen Wind Ensemble in June 2007, he "felt something was missing from the encore selections and decided to compose this march." Since, at that time, he had a large number of players in the oboe and euphonium sections, he chose to write many of the thematic statements "*divisi a tre*" in these and other sections of the band as well. Ito decided on the title because he assumed that this piece, so tailored for a single concert, would only be played once. Its wit, energy and audience appeal quickly proved him wrong, as the piece has become a longstanding encore selection for the band.

BIOGRAPHIES

Colin Dorman, a native of Birmingham, Alabama, holds a Master of Music degree from the University of Louisville, where he studied with Bruce Heim. Colin also has a Bachelor of Music degree from the University of Alabama in Tuscaloosa, Alabama. Since graduating in 2006, he has played professionally from Alabama to Michigan; this has included work as a soloist and as a member of various chamber ensembles and full orchestras. In addition to performing regularly, Colin also teaches at area schools and is the horn instructor at Notable Beginnings Music School and at Indiana University Southeast Arts Institute.

Anastasi Fafalios holds a B.S. in Music Education from Slippery Rock University and a Masters in Bass Trombone Performance from the University of Louisville. He has performed with numerous ensembles including the American Wind Symphony Orchestra, Glenn Miller Band, Evansville Symphony Orchestra, Orchestra Kentucky, and Sacred Winds. Locally, Mr. Fafalios has performed with the Louisville Brass Quintet, Brass Company, Derby City Brass Band, Keep Louisville Symphonic, Louisville Chamber Winds, Louisville Winds, Moonlight Big Band, Don Krekel Jazz Orchestra, KMEA Reading Jazz Band, and the Kentucky Center Broadway Series. Mr. Fafalios has also performed at the Eastern Trombone Workshop, New York Brass Conference, Concert Band Directors National Conference, Music Educators National Conference, and four times at the Kentucky Music Educators Conference. Mr. Fafalios also maintains a full teaching schedule. He is a teacher with the University of Louisville Community Music Program, and teaches elementary music and band for Jefferson County Public Schools.

Reese Land hails from Taylorsville, NC and serves as Associate Professor of Trumpet at Campbellsville University where he teaches trumpet and a variety of undergraduate and graduate courses including Methods of Music Research, Brass Methods, and Music Appreciation. He holds music degrees from Lenoir-Rhyne College in Hickory, NC, the University of Louisville, KY and the University of Illinois in Urbana-Champaign. An avid performer, he performs regularly in a large variety of venues as a soloist and with ensembles such as Orchestra Kentucky Bowling Green, the Derby City Brass Band, the Kentucky Baroque Trumpets, the Don Kreckel Jazz Orchestra, and a host of others. Dr. Land has performed with such artists as Doc Severinsen, Mannheim Steamroller, Frankie Valli and the Four Seasons, and Joshua Bell. Dr. Land is married to Paola Manrique-Land, a professional violinist and string orchestra director at Bardstown City Schools, KY.

Mark J. Lynn, Assistant Director of Bands and Assistant Director of the Cardinal Marching Band, joined the University of Louisville music faculty in the fall of 2011. His primary duties include working Cardinal Marching

Band, directing the University Concert Band and UofL Community Band, Liaison to UofL Athletics, teaching undergraduate and graduate conducting classes as well as music education courses. Prior to his present position, he was the Instructor of Trumpet at Bellarmine University in Louisville, KY, Director of Athletic Bands and Instructor of Trumpet at Texas Woman's University in Denton, TX and Instructor of Trumpet and Horn at Midwestern State University in Wichita Falls, TX. Dr. Lynn has performed with the Dallas Opera, Dallas Wind Symphony, Fort Worth Opera, Memphis Jazz Orchestra, Jackson Symphony Orchestra (TN), Lone Star Wind Orchestra and is currently a member of Chamber Winds Louisville. Originally from Louisville, Dr. Lynn holds a B.M. from the University of Louisville, M.M. from the University of Memphis and D.M.A from the University of North Texas.

Chris Schmidt is currently the Business Manager for the Louisville Youth Orchestra and a freelance low brass musician and clinician in the Louisville area. He holds a M.M. in Wind Conducting from the University of Louisville. Prior to UofL Mr. Schmidt attended Morehead State University and earned two degrees, a Bachelor of Music Education and a Master of Arts in Secondary Education. His teachers in conducting include Dr. Frederick Speck and Dr. Richard Miles as well as Dr. Earle Louder and Mr. John Jones in low brass performance. Currently Mr. Schmidt teaches as a low brass paraprofessional at several public schools in Jefferson, Oldham, Bullitt and Hardin counties. He is a brass-teaching specialist for Miles Ahead Music and Gittli Music Studios in Louisville, KY.

Louisville Concert Band and Chamber Winds Louisville

Now in their eighth season, the musicians of the Louisville Concert Band and Chamber Winds Louisville enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts typically include chamber music, solos with the ensemble, and full-cast concert band works. The repertoire is diverse, spanning harmoniemusik to the present, and often including at least one piece by a composer of whom audiences should be reminded (Mennin, Creston, Persichetti, Grainger, Stravinsky, Sousa, Fillmore, Shostakovich and others). The intergration of full ensemble with chamber pieces brings great variety to the repertoire and keeps the listener engaged in the concert event. Frederick Speck, the director, is surrounded by ensemble members who are educators (both in music and other disciplines), professional musicians, and high-level performers whose business careers are in non-music fields. All are drawn together because of their appreciation for the fellowship of ensemble performance and the joy of sharing it with appreciative audiences. In addition to performing local concerts, the ensemble was featured at the Kentucky Music Educators In-service Conference in 2011. In December, 2013, the ensemble will perform at the Midwest Clinic: An International Band and Orchestra Conference, in Chicago, Illinois.

UNIVERSITY SYMPHONIC BAND

Frederick Speck, *Director*

FLUTES	Michelle Schapmire Katelin Dickerson Kaeli Keables Nicole Petersen + picc. Lauren Morris Hannah Pope	Vine Grove Elizabethtown LaGrange Ft. Mitchell Crestwood Corydon, IN	TRUMPETS	David Jaffe Trevor Webb Sean McKinney Luke Stevens Sam Loomis Seth Burkhardt	Louisville Ft. Mitchell Broken Arrow, OK Louisville Burlington Ft. Mitchell
OBOES	Mitchell Rollins Hagan Zoellers	Mayfield London	TROMBONES	Sebastian VanHorn Caitlin Thompson Josh Barnes Elizabeth Walker	Radcliff Vine Grove Taylors, SC Louisville
CLARINETS	Michelle Gilfert Lucas Hampton Nikki Wolfe Matthew Battieger Chelsea Bingham Johnny Litzinger Elise Bauer	Louisville Dry Ridge Dry Ridge Murray Effingham, IL Lexington Louisville	BASS TROMBONE	Sam Hornbuckle	Louisville
BASS CLARINET	Johnny Litzinger	Lexington	EUPHONIUMS	Joe Kohake Jared Anderson James Rossman	Florence Louisville Hopkinsville
BASSOONS	Travis Royce Katie Saylor David Gould	Louisville Murray Pewee Valley	TUBAS	Blake Manion Matheus Silva	Clarkson Jeffersontown
ALTO SAXOPHONES	Brian Herald Nathan Cucilovic Larry McCrobie	Jeffersonville, IN Louisville Elizabethtown	PERCUSSION	Kourtney Howard Stephen Baker Joseph Beeber Ryan Johnson Hannah Gibson Michael Cowan	Frankfort Louisville Louisville Jeffersonville, IN Sellersburg, IN Russellville
TENOR SAXOPHONE	Allen Schultz	Louisville	HARP	Roseanna Shafer	Nashville, TN
BARITONE SAXOPHONE	Adam McIntyre	Louisville	DOUBLE BASS	Aaron Shockley	Louisville
HORNS	Ian Wolfe Brad Jopek Seth Berkenbosch Matt DeVore Josh Goodman Hannah Doyle	Lawrenceburg, IN Westfield, NY Louisville Louisville Fairfield, OH Smithfield			

LOUISVILLE CONCERT BAND

Frederick Speck, *Director*

FLUTES

Amy Ensel +picc
Kaelah McMonigle +picc
Tiffany Peters

OBOES

Katherine Alberts
Erin Elliott +english horn

CLARINETS

TJ Allgeier
David Bybee
David Elliott
Carolyn Fassio
Michelle Gilfert
Amber Gutierrez
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Brad Rogers
Adam Thomas

BASS CLARINETS

Courtney Drown +contrabass clarinet
Jennifer Korfhage

BASSOONS

Kevin Cox
Jon Rohner
Nan Tate

ALTO SAXOPHONES

Mike Arthur
Cory Barnfield
Johnathan Torsak

TENOR SAXOPHONE

Matt Reidinger

BARITONE SAXOPHONE

Daniel Reams

HORNS

Scott Cooksey
Colin Dorman
Elizabeth Etienne
Jody Hurt
Jessica Jopek

TRUMPETS

Reese Land
Roger Levering
Mark Lynn
Ryan Nottingham
Kristi Schmidt

TROMBONES

Brent Crimm
Brandon Etienne
Derek Peters
Cory Zilisch

BASS TROMBONE

Anastasi Fafalios

EUPHONIUMS

Matthew Byrum
David Centers
Chris Schmidt

TUBAS

Mat Murphy
Chris Schmidt
Taylor Stampfer

PERCUSSION

Jenny Branson
Jason Gregory
Jeremy McMonigle
Sam Rouster
Jim Weixler

DOUBLE BASS

Alice Markiewicz

SOM
2013
145

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Chris Combest, *tuba*

with

Debbie Dierks, *piano*

Guest Artist Recital

Sunday Evening

October 13, 2013

7:30 p.m.

Comstock Concert Hall

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Thank you.

BIOGRAPHY

Praised by *The Brass Bridge* as having a "wonderful sense of musicianship... and virtuosic technique," Dr. Chris Combest is tubist with the Louisville Orchestra and teaches applied tuba and euphonium at Indiana University Southeast in New Albany, IN. Previous positions include teaching appointments at The University of Texas at San Antonio, Southern Illinois University and The University of Illinois.

A founding member of the American Tuba Quartet and former Principal Tubist with the Victoria Symphony (USA), Dr. Combest has performed with the Indianapolis Symphony, the San Antonio Symphony, The U.S. Army Field Band, the Illinois Symphony, the Danville Symphony (IL), the Champaign-Urbana Symphony, Sinfonia da Camera, the Prairie Ensemble Chamber Orchestra, the Lexington Brass Band, Saxton's Cornet Band, the Illinois Brass Quintet, the University of Evansville Brass Quintet, the University of Louisville Brass Quintet and the Louisville Orchestra Brass Quintet.

Dr. Combest can be heard on NPR, the BBC and both the Polyphonic and Mark Custom recording labels. Recent performances include appearances at the Midwest Regional Tuba Euphonium Conference (May 2013), the International Tuba Euphonium Conference held in Linz, Austria (June 2012) and the U.S. Army Band Tuba Euphonium Conference in Washington D.C. (January 2011).

Dr. Combest received his Doctor of Musical Arts degree from the University of Illinois, a Master of Music degree from the University of Louisville and a Bachelor of Arts degree in Music from Eastern Kentucky University. He is a member of the American Federation of Musicians (AFM), The College Music Society (CMS) and the International Tuba Euphonium Association (ITEA) where he serves as an Associate Editor for the ITEA Journal.

PROGRAM

Sonata for violin
Largo
Corrente

Henry Eccles
(1670-1742)

Tuba Concerto
I. Allegro Moderato
II. Andante
III. Allegro Molto

John Williams
(b.1932)

INTERMISSION

Nocturno

Franz Strauss
(1822-1905)

Triangles for horn, trombone and tuba

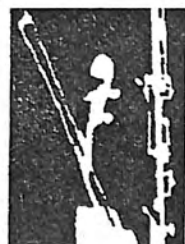
John Stevens
(b. 1951)

Bruce Heim, *horn*
Brett Shuster, *trombone*

Effie joins a Carnival

Alec Wilder
(1907-1980)

SOM
2013
144



CHAMBER
MUSIC
SOCIETY
of Louisville

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

76th Season

Three Hundred Fifty-Sixth Concert
of the Society

Juilliard String Quartet

Joseph Lin & Ronald Copes, *violins*
Roger Tapping, *viola*
Joel Krosnick, *cello*

This concert is sponsored by
Commonwealth Bank and Trust Company

University of Louisville

October 13, 2013

3:00 P.M.

Comstock Concert Hall

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 John & Madeleine Pohl
 Louise T. Schulman
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 Lois U. Davis
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 Dr. Virginia Keeney
 Brenda & Bill Little
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 Carolyn Neustadt
 Richard Rivers
 Drs. Marc Satterwhite & Rebecca Jemian
 Berta Schupbach
 Philip Wagner
 Bill & Alice Walsh

IN MEMORY OF PAMELA STEWARD

Sabrina Ford
 Gladys Ford
 Marjorie Warden
 Olivia Ford

*WE WILL BE PLEASED TO ADD THE NAMES OF ADDITIONAL CONTRIBUTORS IN SUBSEQUENT PROGRAMS.

PROGRAM

From *Art of the Fugue*, BWV 1080

Contrapunctus I

Contrapunctus II

Contrapunctus III

Contrapunctus IV

Johann Sebastian Bach

(1685-1750)

Quartet No. 3 "*Whereof man cannot speak ...*" (2013) *

Jesse Jones

(b. 1978)

1) a still, blurry sadness

2) a faster fluttering of more playful memories

3) a yearning lyricism, countered by dancing buoyancy

4) an all-consuming frustration and anger

5) a progression into peace and acceptance

(performed without pause)

15mins →

INTERMISSION

Quartet in G Major, D. 887 (1826)

Franz Schubert

(1797-1828)

Allegro molto moderato

Andante un poco moto

Scherzo: Allegro vivace; Trio: Allegretto

Allegro assai

*-first performance for the Society

The Juilliard String Quartet appears through arrangement with

Colbert Artists Management, Inc.

111 West 57th Street, New York, NY 10019

www.colbertartists.com

SOM
2013
148

UNIVERSITY OF **LOUISVILLE**[®]

SCHOOL OF MUSIC

presents

University of Louisville
Trumpet Ensemble
Mark Lynn, *conductor*

&

University of Louisville
Tuba-Euphonium Ensemble
Clinton McCanless, *director*

&

University of Louisville
Saxophone Ensemble
Adam McCord, *director*

&

University of Louisville
Community Band Concert
Mark Lynn, *director*

Monday Evening
October 14, 2013
8:00 p.m.
Comstock Concert Hall

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Thank you.

PROGRAM

UNIVERSITY OF LOUISVILLE TRUMPET ENSEMBLE
Mark Lynn, conductor

Olympic Fanfare (1829/1984)

David Buhl & John Williams
(1781-1830)(b. 1932)

Concert Fanfare (2005)

Eric Ewazen
(b. 1954)

UNIVERSITY OF LOUISVILLE TUBA-EUPHONIUM ENSEMBLE
Clinton McCanless, director

Ave Maria

Franz Biebl
(1906-2001)
arr. Mark Jenkins

UNIVERSITY OF LOUISVILLE SAXOPHONE ENSEMBLE
Adam McCord, director

Second Suite in F (1905)

I. March

II. Song without Words "I'll Love my Love"

III. Song of the Blacksmith

IV. Fantasia on the "Dargason"

Gustav Holst
(1874-1934)

arr. Brian Herald

UNIVERSITY OF LOUISVILLE COMMUNITY BAND
Mark Lynn, *director*

Courage (1919)

Harold Bennett
(1881-1956)
arr. Nicholas J. Contorno

The Red Balloon (1992)

Anne McGinty
(b. 1945)

Downtown Dash (2009)

Nathan Daughtrey
(b. 1975)

David Elliott, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

Cumberland Falls Overture (2007)

Brant Karrick
(b. 1960)

PROGRAM NOTES

UNIVERSITY OF LOUISVILLE COMMUNITY BAND
Mark Lynn, *conductor*

Courage (1919)

Harold Bennett
(1881-1956)

Harold Bennett is actually one of the many pseudonyms of Henry Fillmore, one of the most prolific bandleaders and composers of the early 20th Century. He is best known for his marches and screamers, which are high-energy circus marches intended to stir up the audience. He is also called the "Father of the Trombone Smear", and wrote a set of trombone novelty tunes and rags collectively referred to as "The Trombone Family". Dr. Nicholas J. Contorno recently retired after serving for 24 years as the Director of Music Programs at Marquette University in Milwaukee, WI. He is an ASCAP award winning composer and arranger, with pieces appearing in the catalogs of many major publishers and taught in the public schools of Wisconsin for 22 years before his appointment at UW-Milwaukee.

One of Henry Fillmore's significant contributions to the field of music education was the creation of several collections of original band works, published as "Bennett's Band Books". *Courage* is drawn from the third book in that set, and represents the type and form of the marches Fillmore wrote to introduce students to march style. It has been played by thousands of band members and has a catchy tune that can be used to teach a variety of musical concepts. Dr. Contorno's arrangement remains true to the original composition, with only a few adaptations to fit the instrumentation and capabilities of the modern band.

The Red Balloon (1992)

Anne McGinty
(b. 1945)

A native of Findlay, Ohio, Anne McGinty began her pursuit of higher education at The Ohio State University before moving to Tucson, Arizona to pursue a career as a flautist. She later returned to school and received her Bachelor of Music and Master of Music Degrees from Duquesne University with emphases in flute performance and composition. Although having a library of pieces ranging from grade one to grade five, her works for young band have received the widest recognition. In addition to her efforts in the field of music education, McGinty was the first woman commissioned to write an original work for the United States Army Band. She and her husband John Edmondson formed Queenwood Publications in 1987, and though they sold the company to Neil A. Kjos in 2002, they continue to write and publish exclusively under the Queenwood/Kjos name.

The Red Balloon is based on a painting that left an impression on the composer even though she viewed it only once. It depicts a small child and a grandfather facing away. Both people and the background were painted white-on-white. The only splash of color in the scene is a red balloon held by the child. This programmatic work is intended not only to suggest the flight of a balloon, but also to encourage the players and audience to visualize its journey in the air. While it is very accessible to young groups for its simple technical demands and rhythms, the piece is written primarily in the Lydian mode, which is very uncommon for young musicians, and the high level of musical expression will challenge even the most mature ensemble of performers.

Downtown Dash (2009)

Nathan Daughtrey
(b. 1975)

Highly regarded as a performer, teacher, and composer, Dr. Nathan Daughtrey has established a reputation as a talented and flexible musician able to adapt to a variety of situations. As a performing artist and clinician for Yamaha and Vic Firth, Dr. Daughtrey has performed and conducted on three continents and has released two solo CDs. With over fifty published works for a variety of ensembles, he has garnered accolades from several major conductors, including Ray Cramer and Peter Boonshaft, and has had his compositions performed at several international music festivals. Dr. Daughtrey has held positions at the University of North Carolina at Greensboro and the University of Oklahoma, and is currently a Visiting Lecturer at High Point University in North Carolina.

An avid runner, Dr. Daughtrey depicts the experiences and emotions in a 5k (3.1 miles) road race through the city streets in *Downtown Dash*. Each of the three sections of the piece has its own musical character. The piece opens with a bang as the starter's gun announces the beginning of the race. The streets are initially crowded with runners as everyone moves into a comfortable position and pace. Once the frenetic energy of the start settles down, the flute can be heard playing the melody that weaves throughout the entire work. During the second mile, the pace is comfortable and free, illustrated by the shift to 3/4 time. By the time we have reached the third mile, fatigue is setting in and the piece slides into a minor key. The low brass takes over the melody to encourage us to finish strong. The last tenth of a mile is a sprint to the finish, and you cross the line with a final burst of energy from the whole band!

Brant Karrick is currently the Director of Bands at Northern Kentucky University where he administrates the entire band program, including the Symphonic Winds, the Concert Band, and the Basketball Pep Band. Prior to moving into higher education, he taught at Beechwood High School and Bowling Green High School, both in Kentucky. His education includes a Bachelor of Music Education from the University of Louisville, a Master of Arts in Education from Western Kentucky University, and a Ph. D. in Music Education from Louisiana State University.

Cumberland Falls Overture intends to evoke images of one of Kentucky's most beautiful and elegant treasures. Cumberland Falls, sometimes called the Little Niagara, the Niagara of the South, or the Great Falls, is a large waterfall on the Cumberland River in southeastern Kentucky, near Corbin. The beginning of the piece depicts the gentle flow of the Cumberland River, on a crisp but pleasant fall morning. Nature and varying abundant wildlife surround the serene waterway and are reflected musically through the faster tempo, the introduction of new themes and the many varying instrumental colors. In tribute to Aaron Copland, the Dean of American Music, the final statement of the main theme is foreshadowed with the Shaker tune "Simple Gifts." Just as the river's water becomes great torrents of sight, sound, and energy spilling over with exhilaration, the ending of the work builds into a glorious voluminous climax! *Cumberland Falls* was commissioned by the Southeastern Kentucky Music Association for their 2007 Festival Band.

- Program Notes by David Elliott

UNIVERSITY OF LOUISVILLE TRUMPET ENSEMBLE

Mark Lynn, *conductor*

Holly Boyles
Seth Burkhardt
Rachel Hibser
Erika Howard*
Kristian Kemker
Clinton Linkmeyer
Noah Peak
Luke Stevens

UNIVERSITY OF LOUISVILLE SAXOPHONE ENSEMBLE

Adam McCord, *director*

Soprano

Zach Schlaug
David Cecil

Tenor Saxophone

Allen Schultz
Nolan Aud

Baritone Sax

Adam McIntyre
Jordan Pullen

Alto Saxophone

Damien Hicks
Jake Daniels
Nathan Cucilovic
Megan Campbell
Larry McCrobie

Bass Saxophone

Brian Herald

UNIVERSITY OF LOUISVILLE TUBA-EUPHONIUM ENSEMBLE

Clinton McCanless, *director*

Euphoniums

Jared Anderson
Rachel Casey
Chris Dye
Tyler Hart*

Tubas

Blake Manion
Matheus Sliva
Colin Wise

* graduate student

UNIVERSITY COMMUNITY BAND
Mark Lynn, *director*
David Elliott, *graduate teaching assistant*

FLUTES

Linda Freeman	Professor Emerita
Betty Muse	Registered Nurse, Compliance Director
Kathy Revell	Associate Manager - Kroger
Susan Van Hoven	

CLARINETS

Heather Bump	Health Insurance
Brenda Chaplin	Bookkeeper
Jane Crecilius	Retired
Karen Firkey	Registered Nurse
John Heitmeyer	Retired
David McArthur	Public & Media Relations - KentuckyOne Health
Jaime Royalty	Physical Therapist

BASS CLARINET

Louise McKinstry	Retired Nurse
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ALTO SAXOPHONE

Sonny Neurath	Retired Dentist
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TENOR SAXOPHONE

Larry Lose	
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TRUMPETS

Jim Bower	Industrial & Project Manager, UPS
Ron Boyd	Electrical Engineer, LG&E/KU
Michael Hudson	Music Educator, Composer
Joe Morelli	Professor of Endodontics, UofL School of Dentistry
John O'Neal	Instructor, UofL

HORNS

Bill Fox	Retired Health Administrator
Jamie Rush	Research Technologist II
Stuart Urbach	Medical Doctor

TROMBONES

Larry Davis	Assistant Purchasing & Production Planner
Dave Willis	Professor

BASS TROMBONE

Caleb Johnson	High School Chemistry Teacher/Intern
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EUPHONIUM

Stan Frager	Professor Emerita- UofL
Rich Revell	Retired Judge & Professor - UofL, Self-Employed Mediator
Eric Timerding	Middle School Music Teacher

TUBA

Brandon Lewis	Music Teacher, K-12
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PERCUSSION

Gaylord Long	Retired Engineer
Jim McDaniel	Engineer

SOM
2013
209

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, October 17, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

SCHOOL OF MUSIC ALUMNI FELLOW AWARD - JOHN ROMMEL

John Rommel was Principal Trumpet of the Louisville Orchestra (1988-1996) and has performed throughout the United States, France and Germany. His numerous solo performances include recent performances of the Bach Brandenburg Concerto No. 2 and David Gillingham's When Speaks the Signal Trumpet Tone.

He has recorded more than 30 compositions with the Louisville Orchestra by many of the leading composers of the twentieth century. His chamber music experience includes performances with Summit Brass, Saint Louis Brass Quintet and the Nashville Contemporary Brass Quintet (1980-1988).

Mr. Rommel has extensive commercial recording experience in Indianapolis and Nashville, Tennessee. He was a clinician for the Vincent Bach Corporation, a division of the Selmer Company, and was a student of William Adam, Louis Davidson, and Leon Rapier. He undertook additional studies with Vincent Cichowicz and William Scarlett.

Military Fanfare

Joseph-David Buhl
(1781-1860)

March Der alte Dessauer

Anonymous
(c.1750)

Processional Fanfare (c. 1830)

Johann Baptist Schiedermayr
(1779-1840)

Marche (1857)

Francois Georges Auguste Dauverne
(1799-1874)

UNIVERSITY OF LOUISVILLE BAROQUE TRUMPETS
Nick De Jarlais, David Jaffe, Clinton Linkmeyer & Trevor Webb

Etudes de concert, S. 145
II. Gnomenreigen

Franz Liszt
(1811-1886)

Nathaniel Mo, *piano*
(student of Dror Biran)

SOM
2013
150

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Daniel Weeks, *tenor*

Chad Sloan, *baritone*

&

Naomi Oliphant, *piano*

Faculty Recital

Friday Evening

October 18, 2013

8:00 p.m.

Comstock Concert Hall

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Thank you.

PROGRAM

Two Duets

It Was A Lover and His Lass

Fear No More the Heat O' The Sun

Ralph Vaughan Williams

(1872-1958)

Opus 61

Die Schwestern

Klosterfräulein

Phänomen

Die Boten der Liebe

Johannes Brahms

(1833-1897)

Calligrammes

L'Espionne

Mutation

Vers le sud

Il pleut

La Grâce exilée

Aussi bien que les cigales

Voyage

Francis Poulenc

(1899-1963)

Mr. Sloan & Dr. Oliphant

Il barbiere di Siviglia (Act I)

All'idea di quel metallo

Gioachino Rossini

(1792-1868)

10 mins

PAUSE

La Bohème (Act IV)
O Mimi tu più non torni

Giacomo Puccini
(1858-1924)

Paroles à l'absente
Ce sable fin et fuyant
Angoisse
Préludes

André Caplet
(1878-1925)

Mr. Weeks & Dr. Oliphant

Bermudas (Op. 37)

Lee Hoiby
(1926-2011)

Les pêcheurs de Perles (Act I)
Au fond du Temple Saint

Georges Bizet
(1838-1875)

* Encore
My Wild Irish Rose

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Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

SOM
2013
152

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Cincinnati Klezmer Project

World Music Series
Guest Artist Recital

Sunday Evening
October 20, 2013
8:00 p.m.
Bird Recital Hall

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CINCINNATI KLEZMER PROJECT

The Cincinnati Klezmer Project performs, teaches and preserves authentic Eastern European Klezmer music, Jewish folk music, and Yiddish and Israeli songs. Formed in 1993, the group has performed at hundreds of festivals, concerts, weddings, bar mitzvahs and other celebrations for seventeen years.

The group performs in the greater Cincinnati metropolitan area, and all over the Midwest, from Chicago to West Virginia. They have also played in New York, Texas, Colorado, South Carolina, Canada, and Belgium. The group has performed with the Cincinnati Symphony Orchestra, and recorded several CDs of Klezmer and Israeli music: "A Bisl Freyd, A Bisl Lakhn," "Hava Nirkod," "Freylakh Zol Zayn," and "Klezmer's Greatest Hits."

Michele Gingras (clarinet), has performed Klezmer and classical music around the world. A professor of clarinet at Miami (Oh.) University, Michele was named Distinguished Educator and Distinguished Scholar of the Graduate Faculty. She has recorded twelve CDs of clarinet music, including six CDs of Klezmer music, and is the author of two pedagogical books: "Clarinet Secrets" (2006), and "More Clarinet Secrets" (2011), both published by Scarecrow Press.

Irina Bernadsky (Ukrainian mandolin) received her musical education at a prominent music conservatory in Kiev, Ukraine. After graduation, she worked as a music teacher in Kiev's public school system until she immigrated to the United States in 1993. She has performed music for the past twenty years in Cincinnati. She also serves as Director of Activities at Wellspring Health Care Center.

Steven F. Stuhlbarg (classical guitar and vocals) has performed Jewish music at synagogues and simchas for the past 40 years. In addition to his work on Cincinnati Klezmer Project recordings, he has also released two CDs of original Jewish liturgical works and a CD of original compositions for classical guitar. When he is not singing or playing guitar, he practices law in Cincinnati.

Michele, Irina, and Steve began performing Klezmer music together in 1994, when they joined the Cincinnati Klezmer Project. Steve has been the director of the Cincinnati Klezmer Project since 2003.

THE CINCINNATI KLEZMER PROJECT

1. Baym Rebn in Palestine, (Broder Kapelle 1929)

2. Medley: Lekhayim Yidelekh (Sholom Secunda and Lev Pulver) & A Nakht In Gan Eden (A Night in the Garden of Eden) (Harry Kandel 1926)

Lekhayim Yidelekh, lekheyim briderlekh, Zingt she, trinkt zhe, ale in a guter sho.
To lomir hulyenen, arayn zikh kulyenen, In dem gan eyden bolshenitzhe vo.

(A toast to life, fellow Jews. To life, my brothers. Everyone sing and drink for good luck. Let us revel, toss, and tumble into the garden of Eden. Who could ask for anything more.)

3. Nigun Atik (The Ancient Melody) (Michal Kashtan & Amitai N'eman)

Od nashuva el nigun atik, Veba zemer yif veye'erav. Od gaviya meshumar nashik, nashik, Alizey eynayim velevav.
Tovu, tovu ohaleynu, Ki, ki makhol hifsiya.
Tovu, tovu ohaleynu, Od nashuva el nigun atik.

(We will return to the ancient melody, and the song will continue. We will raise another glass, with bright and cheerful eyes. Our tents filled with goodness because the dance lifts us up)

4. Medley: Kamnes (Romanian) & The Whistling Hora (Hungarian)

5. Tum Balalaika (Strum the Balalaika)

Shteyt a bokher, un er trakht, Trakht un trakht a gantse nakht.
Vemen tzu nemen un nisht farshemen, Vemen tzu nemen un nisht farshemen.

(chorus): Tumbalala, Tumbalala, Tum balalaika,
Tum balalaika, Shpil balalaika, Tumbalalaika, freylekh zol zayn

Meydl, meyd, kh'vil bay dir fregn, Vos ken vaksn, vaksn on regn?
Vos ken brenen un nit oyfhern? Vos ken benken, veynen on trern?
Narisher bokher, vos darfstu fregn? A shteyn ken vaksn, vaksn on regn.
Libe ken brenen un nit oyfhern. A harts ken benken, veynen on trern.

(A young lad wonders which of his girlfriends he should marry, and which he will have to embarrass. So he poses a riddle. Maiden, let me ask you, what can grow without rain? What can burn without end? What can yearn, cry without tears? Foolish boy, she replies, why must you ask? A stone can grow without rain. Love can burn without end. A heart can yearn, cry without tears. So play the balalaika, and let us be happy.)

6. Medley: Rumanian Doina (Naftule Brandwein 1923) & Odessa Bulgarish (Abe Schwartz 1919)

7. Papirosn (Herman Yablakoff 1922)

A kalte nakht a nebeldike finster umetum, Shteyt a yingele fartroyert un kukt zikh arum.
Fun regn shitst im nor a vant, a koshikl halt er in hant. Un zayne oygn betn yedn shtum.
Ikh hob shoyt nit keyn koyekh mer arum tsugeyn in gas,
Hungerik un opgerizn fun dem regn nas. Ikh shlep arum zikh fun baginen,
keyner git nisht tsu fardinen, ale lakhn, makhn fun mir shpas.

Kupitye koyft zhe, koyft papirosn, trukene fun regn nit fargosn. Koyft zhe bilik benemones,
Koyft un hot oyf mir rakhmones, Ratevet fun hunger mikh atsind.
Kupitye koyft zhe shvebelekh antikn, dermit vet ir a yosiml derkvikn,
Umzitzt mayn shrayen un mayn loyfn, keyner vil bay mir nit koyfn,
Oysgeyn vel ikh muzn vi a hunt

(A cold dark night. A boy stands sadly. Only a wall protects him from the rain. He holds a little basket in his hand, and his eyes beg everyone silently. I have no more strength to walk the streets. Hungry and ragged, wet from the rain, I drag myself around from dawn. No one gives me money; they all laugh and make fun of me. Buy, then, buy my cigarettes. Dry from the rain. Buy them cheap, honestly. Buy and have pity on me. Save me from hunger now.

Buy my matches, the best quality, and with that you will help an orphan. In vain is my shouting and running; nobody wants to buy from me. I will have to die like a dog.)

8. Di Sapozhkelach (Branya Sakina)

Farkoyfn di sapozhkelakh, in furn of di droshkelakh. Abi mit dir in eynim tsi zan.
Oy, ikh un dir in di un mir, vi a klomke un a tir, ketsele, feygele mayn.

Oy, furn of di vagzolekhlahk, in farkoyfn fremde sholekhlahk. Abi mit dir in eynim tsi zan.
Oy, esn un a tischele, in shlufn un a kischele, ketsele, feygele mayn.

Oy shlufn of vi vagzolekhlahk, in vashn fremde polekhlahk. Abi mit dir in eynim tsi zan.
Oy, ikh un dir in di un mir, vi a klomke un a tir, ketsele, feygele mayn.

(I'd sell my boots and ride in carriages, just to be with you. For me without you and you without me, is like a doorknob without a door, my kitten, my little bird. I'd go from station to station, selling shawls, just to be with you. I'd eat without a table, and sleep without a pillow, my kitten, my little bird. I'd sleep in train stations and wash strangers' floors, just to be with you, my kitten, my little bird.)

9. Der Heyser Bulgar (The Hot Dance) (Naftule Brandwein 1923)

10. Abi Gezunt (Molly Picon 1938)

A bisl zun, A bisl regn, A ruik ort dem kop tzu leygn, Abi gezunt, ken men gliklekh zayn.
A shukh, a zok, a kleyd on lates. In keshene a dray fir zloten. Abi gezunt, ken men gliklekh zayn.
Di luft is fray, far yedn glaykh. Di zun zi shaynt far yedn, eynem orem oder raykh.
A bisl freyd, a bisl lakhn, a mol mit fraynt a shnepsl makhn, Abi gezunt, ken men gliklekh zayn.

Eyner zukht ashires, Eyner zukht gevires, Eynemen di gantse velt.

Eyner meynt dos gantse glik, hengt nor op in gelt.

Zoln ale zukn, zoln ale krikhn, nor ikh trakht bay mir.

Ikh darf dos oyf kapores vayl dos glikshteyt ba mayn tir.

(A little sun, a little rain, a quiet place to lay your head. If you have your health, then thank your lucky stars. A shoe, a sock, clothes without patches, a few coins to buy what you need. If you have your health, then thank your lucky stars. The air is free, for rich and poor alike. The sun shines bright for everyone, just open your door. A little joy, a little laughter, a drink with friends, have a little fun. If you have your health, then thank your lucky stars. Some seek fortune, some seek fame, and some just want everything. For some, all that counts is money in the bank. Let them all keep searching, let them all keep chasing, But as far as I'm concerned, I can live without it, because luck is at my door.)

11. Bai Mir Bistu Shein (Sholom Secunda and Jacob Jacobs 1933)

(final verse English lyric by Sammy Cahn 1938)

Ven di zolst zain shvartz vi a tuter, Ven di host oigen vi bai a kuter,
Un ven di hinkst tsubislach, host hiltserne fislach, zug ich dos art mich nit.
Un ven di host a narishin shmeichl, Un ven di host vaizosos seichl,
ven di bist vild vi Indianer, bist afili galitzyaner, zog ich dos art mich nit.
Zog mir vi erklerstu dos, Ch'vel dir zogn bald far vos.

Bai mir bistu shein, Bai mir hostu chein, bist eine bai mir oif der velt.

Bai mir bistu git, Bai mir hostuit, bai mir bistu taiyre fun gelt.

Fil sheine meidlach hobn shoyen gevalt nemen mich,

un fin zei ale ois geklibn, hob ich nor dich.

Bai mir bistu shein, Bai mir hostu chein, bist eine bai mir oif der velt.

Bai mir bistu shein, Please let me explain, Bai mir bistu shein means that you're grand.

Bai mir bistu shein, Again I'll explain, It means you're the fairest in the land.

I could say bella, bella, even say vunderbar,

Each language only helps me tell you how really grand you are.

I've tried to explain, Bai mir bistu shein, so kiss me and say you understand

I'll only say, Bai mir bistu shein.

(Even if you had a dark complexion, or if you had eyes like a cat, or had a limp or a wooden leg, I wouldn't care. Even if you had a foolish smile, or if you weren't so smart, or if you were wild or coarse, or unrefined, I wouldn't care. How can I explain this? I'll tell you why.

To me, you are lovely. To me, you are charming. To me, you are the only one in the world.

To me, you are great. To me, you are unique. To me, you are more precious than money.

Many pretty girls wanted to marry me, but I choose only you.)

12. Klezmer Dance (Guitar Solo by Steven Stuhlbarg)

13. Medley: Two Songs of Joy and Celebration

Ushavtem Mayim (Text from Isaiah 12:3)

Ushavtem mayim besason mimainei ha yeshua
You shall draw water with joy from the wells of salvation

Hava Nagila (Moshe Nathanson; text adapted from Psalm 118:24)

Hava nagila v'nismecha. Hava n'ranana v'nismecha. Uru achim b'lev sameach.
Come, let us be joyful. Come, let us rejoice. Rise, brothers, with joyful hearts

INTERMISSION

14. Freylakh Fun Der Khupe (Harry Kandel 1917)

15. Az Der Rebbe Elimelech (Moyshe Nadir)

Az der Rebe Elimelech, iz gevoren zeier freilach, iz gevoren zeier freilach Elimelech,
Hot er oisgeton di tfillen, un hot ongeton di brilen, hot geshikt noch di fidler di tzvei.

Un az di fideldike fidler, hobn fideldik gefidelt, hobn fideldik gefidelt hobn zei,
Az di fideldike fid-ler, hobn fideldik gefidelt, hobn fideldik gefidelt hobn zei.

(When the Rabbi Elimelech wants to be happy, he takes off his prayer shawl, and calls for his fiddlers, and they fiddle and fiddle).

16. Oyfn Prepotchik (Mark Warshavsky 1900)

Oyfn prepotchik brent a fayerl, un in shtub iz heys.
Un der rebe lernt kleyne kinderlekh dem alef-beys

(chorus): Zet zhe kinderlekh, gedenkt zhe tayere, vos ir lernt do.
Zogt zhe nokh a mol un take nokh a mol: Kometz alef "o"

Az ir vet, kinder, elter vern, vet ir aleyn farshteyn.
Vifl in di oysyes lign trern, un vi fil geveyn.

Az ir vet, kinder, dem goleshlepn, oysgemutshet zayn.
Zolt ir fun di oysyes koyekh shepn, kukt in zey arayn

(In the oven burns a little fire, and indoors it is warm. The rabbi teaches little children the alphabet. Say then, children, remember then, dear ones, what you learn here. Say it over and over again: the letter "aleph" with the vowel "kometz" is pronounced "o." As you become older, children, you will understand how in these letters lie tears and sadness. As you live in the exile, children, exhausted, May you from these letters draw strength. Consult them!)

17. Medley: To Life (from Fiddler on the Roof) (Sheldon Harnick and Jerry Bock 1964) & **Nigun** (author unknown)

To life, to life, l'chaim. L'chaim, l'chaim, to life.
Life has a way of confusing us, blessing and bruising us. Drink l'chaim, to life.

One day its honey and raisin cake, next day a stomach ache. Drink l'chaim, to life.
 God would like us to be joyful even when our hearts lie panting on the floor.
 How much more should we be joyful when there's really something to be joyful for.
 To us, and our good fortune. Be happy, be healthy, long life.
 It gives you something to think about, something to drink about. Drink l'chaim, to life.

18. Tzena Tzena (Isachar Miron 1941).

Tzena, tzena, tzena, tzena ha-banot u-r'ena hayalim ba-mosheva
 Al na, Al na, Al na, Al na, al na tithabena Mi ben hayil, i-h tzava

(Come out, girls, and greet the soldiers. Don't hide from these heroic men.)

19. Two Gypsy Songs: The Loveliest Girl in the World & My Gypsy Girl

20. Yerushalayim Shel Zahav (Jerusalem of Gold) (Naomi Shemer)

Avir harim zalul kayayin ve-rei'ah oranim, Nissa beru ah ha'arbavim im kol pa'amanim. Uv'tardemat ilan va even
 shvuyah bahalomah, Ha-ir asher badad yoshevet u've'ibah homah.
 Yerushalayim shel zahav v'shel nehoshet v'shel or, Halo lekhol shriek, ani kinor.

The olive trees that stand in silence upon the hills of time. To hear the voices of the city as bells of evening chime.
 A shofar sounding from the temple to call the world to prayer,
 A shepherd pauses in the valley and peace is everywhere.

Jerusalem, Jerusalem, forever young yet forever old. My heart will sing your songs of glory, Jerusalem. Jerusalem,
 Jerusalem. O City with a heart of gold,
 My heart will sing your songs of glory, Jerusalem.

21. The Lark (Ciprian Porumbescu 1877)

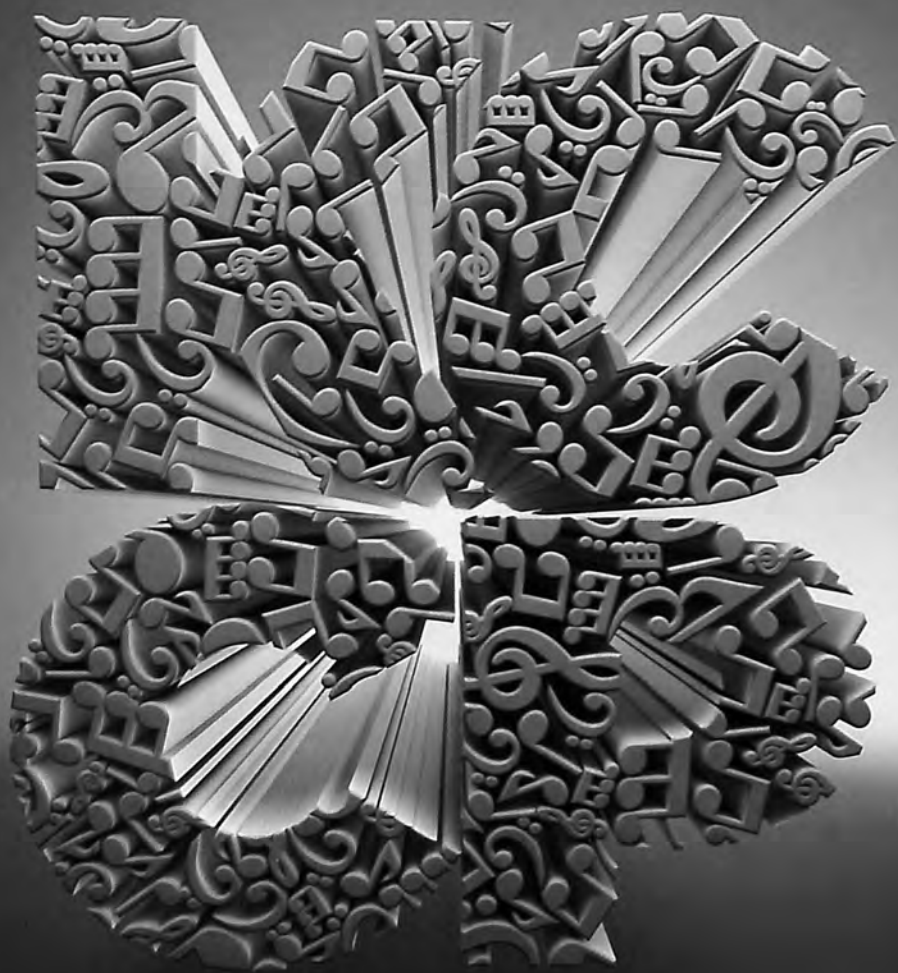
22. Yiddishe Mama (Jack Yellin & Lew Pollack 1925)

Ich vil bei eich a kashe freigen, zugt mir ver es ken.	<i>(I want to ask you this: answer if you can.</i>
Mit velche tiere fermeigen, bentsht Gott aleman?	<i>What precious joy does God give man?</i>
Men koift es nit far kaine gelt, dos gibt men nor umziht,	<i>One can't buy it with money, and when</i>
Und doch, az men farleert dos, vi fil trern men fargist!	<i>you lose it, how the tears will flow!</i>
A tzvaite gibt men keinem nit, es helft nit kain gevaiht,	<i>No one gets a second chance,</i>
Oy! ver es hot farloren, der vais shoynt vos ich main	<i>He who has lost it knows what I mean.)</i>

A yidishe mame, zi makht dokh zis di gantze velt,
 A yidishe mame, oy vey, vi bitter, ven zi felt,
 Ir darft dokh danken Got, vos ir hot ir nokh ba zikh.
 Oy vey, vi troyerik es iz. Ven zi geyt avek tzu gikh.
 In vaser un fayer, vilt zi gelofn far yikh kind.
 Nisht haltn ir tayer, dos is gevis di greste zind.
 Oy vi gliklekh un raykh iz der mentch, vos hot.
 Aza sheyne matone geschenkt fun Got,
 Aza altinke yidishe mame, Mame mayn!

My Yiddishe Mama, I need her more than ever now.
 My Yiddishe Mama, I long to kiss her wrinkled brow.
 I long to hold her hand in mine as in days gone by,
 and ask her to forgive me for things that I did to make her cry.
 How few were her pleasures, she never cared for fashion styles.
 Her jewels and her treasures; She found them in her baby's smiles.
 Oh I know that I owe what I am today to that kind little lady so old and gray.
 To that wonderful Yiddishe Mama, Mama mine.

23. Freylakh



KENTUCKY CENTER



CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall

UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 Ludwig van Beethoven

Rainwaves Joan Tower

INTERMISSION

Liebeslieder Waltzes Johannes Brahms

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center

INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall

UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room

LOCUST GROVE

Caprice on Danish & Russian Airs Camille Saint-Saens

Trio for Oboe, Clarinet & Viola Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure

Sunday, October 20th at 3 PM
Stem Concert Hall, Ogle Center
Indiana University Southeast

PROGRAM

Serenade for Winds in Eb, K. 375 W.A. Mozart
(1756 – 1791)

- I. Allegro maestoso
- II. Menuetto
- III. Adagio
- IV. Menuetto
- V. Allegro

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Petrea Warneck, *oboe* Marilyn Nije, *clarinet*
Matthew Karr, *bassoon* David Bryant, *bassoon*
Bruce Heim, *horn*
Steven Causey, *horn*

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak
(1841 – 1904)

- I. Allegro, ma non tanto
- II. Dumka: Andante con moto
- III. Scherzo (Furiant): Molto vivace
- IV. Finale: Allegro

Peter McHugh, *violin* Robert Simonds, *violin*
Jonathan Mueller, *viola* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz (*mezzo soprano*) received her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant (*bassoon*) currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper (*viola*) received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey (*horn*) is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America. Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim (*horn*) is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner (*piano*) Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr (*flute*) has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije (*clarinet*) graduated from Indiana University with a Bachelor of Music Education, a Master's degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterse from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Minería.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds (*violin*) Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan (baritone) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdócimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (clarinet) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell (soprano) has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Travatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck (*oboe*) performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast—most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks (*tenor*) is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Così fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at universities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

**The Kentucky Center Chamber Players gratefully
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154

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University Jazz Ensemble II

Jerry Tolson, *Director*

Tuesday Evening

October 22, 2013

8:00 p.m.

Comstock Concert Hall

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Thank you.*

JAZZ ENSEMBLE II PERSONNEL

Jerry Tolson, *conductor*

SAXOPHONES

Jake Daniels, <i>alto</i>	Cincinnati, OH
Adam McIntyre, <i>alto</i>	Louisville, KY
Nick Burke, <i>alto</i>	Lawrenceburg, IN
Justin Huff, <i>tenor</i>	Cincinnati, OH
Jeff Endly, <i>tenor</i>	Dallas, TX
John Walker, <i>baritone</i>	Albuquerque, NM

TRUMPETS

Arabo Bey	Pittsburgh, PA
Jean Gorce	Crestwood, KY
Sam Loomis	Florence, KY

TROMBONE

Elizabeth Walker	Louisville, KY
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RHYTHM

Kendall Carter, <i>piano</i>	Louisville, KY
Jamie Monck, <i>guitar</i>	Lexington, KY
Jose Oreta, <i>bass</i>	Ashland, KY
Price McGuffey, <i>drums/vibes</i>	Louisville, KY
Evan Brown, <i>drums/vibes</i>	Cincinnati, OH

PROGRAM

Lady Bird (1947)

Tadd Dameron
(1917-1965)
Arr. Mark Taylor

Birk's Works (1957)

Dizzy Gillespie
(1917-1993)
Arr. Mike Tomaro

Solar (1954)

Miles Davis
(1926-1991)
(Chuck Wayne)
Arr. Rick Stitzel

Boppin' to P-Town (2012)

Doug Stone

Angel Eyes (1946)

Earl Brent & Matt Dennis
(1914-1977)(1914-2002)
Arr. Dave Wolpe

Gingerbread Boy (1964)

Jimmy Heath
(b. 1926)
Arr. Mike Tomaro

Brother Mister (2009)

Christian McBride
(b. 1972)
Arr. Mike Kamuf

Just Friends (1931)

John Klenner & Sam Lewis
(1899-1955)(1885-1959)
Arr. Scott Ragsdale

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Samuel Williams, *flute*

Student of Kathleen Karr

with

Anna Patterson, *cello*

Jackie Royce, *bassoon*

John Combs, *piano*

Krista Wallace-Boaz, *piano*

Student Recital

Wednesday Evening

October 23, 2013

7:00 p.m.

Comstock Concert Hall

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PROGRAM

Trois Aquarelles (Three Watercolors) for flute, cello & piano

Philippe Gaubert
(1879-1941)

I. Par un clair matin (On a Clear Morning)

II. Soir d'automne (Autumn Evening)

III. Sérénade

Anna Patterson, *cello*
John Combs, *piano*

Fantasia in A Minor, TWV 40:3

Georg Philipp Telemann
(1681-1767)

Bachianas Brasileiras, No. 6

Heitor Villa-Lobos
(1887-1959)

I. Ária (Chôro)

II. Fantasia

Jackie Royce, *bassoon*

INTERMISSION

Sonata for Flute and Piano, Op. 23

Lowell Liebermann
(b. 1961)

I. Lento

II. Presto

Chant de Linos for flute & piano

André Jolivet
(1905-1974)

Krista Wallace-Boaz, *piano*

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210

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, October 24, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCAION

PROGRAM

15 Etude Studies for Saxophone

Charles Koechlin

#4: Pour la douceur des attaques "On Soft Attacks"

(1867-1950)

Lawrence McCrobie, *alto saxophone*

(student of Adam McCord)

Drew Foley, *piano*

Fantasy No. 6 in D Minor

Georg Philipp Telemann

I. Dolce

(1681-1767)

II. Allegro

III. Spirituoso

Benjamin Gutman, *flute*

(student of Kathleen Karr)

Sonata in G Major, HWV 3636

George Frideric Handel

I. Adagio

(1685-1759)

II. Allegro

Benjamin Gutman, *flute*

(student of Kathleen Karr)

Priskali Achumi, *piano*

(student of Krista Wallace-Boaz)

Valse in A-Flat, Op. 69, No. 1

Frédéric Chopin

(1810-1849)

Paige Harpring, *piano*

(student of Dror Biran)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

The York-Biran Duo

Paul York, *cello*

&

Dror Biran, *piano*

Faculty Recital

Thursday Evening

October 24, 2013

8:00 p.m.

Comstock Concert Hall

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PROGRAM

Sonata in D Minor
Prologue
Serenade et Finale

Claude Debussy
(1862-1918)

Lumen for Cello and Piano
Yearning, Strained, Exhaustedly Expressive
Spinning
Lentissimo, Frozen, Isolated, Desperate yet beautiful, Connected

Douglas Knehans
(b.1957)

INTERMISSION

Sonata in A Major, Op. 69
Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile-Allegro vivace

Ludwig van Beethoven
(1770-1827)

BIOGRAPHIES

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutoslawski's *Grave (Metamorphoses)*, cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets; he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements include chamber and solo concerts in the USA, Europe, Israel and South Africa.

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156

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Daniel Weeks, *tenor*

Chad Sloan, *baritone*

&

Naomi Oliphant, *piano*

Faculty Recital

Friday Evening
October 25, 2013

8:00 p.m.

Comstock Concert Hall

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PROGRAM

Two Duets

It Was A Lover and His Lass
Fear No More the Heat O' The Sun

Ralph Vaughan Williams
(1872-1958)

Opus 61

Die Schwestern
Klosterfräulein
Phänomen
Die Boten der Liebe

Johannes Brahms
(1833-1897)

Calligrammes

L'Espionne
Mutation
Vers le sud
Il pleut
La Grâce exilée
Aussi bien que les cigales
Voyage

Francis Poulenc
(1899-1963)

Mr. Sloan & Dr. Oliphant

Il barbiere di Siviglia (Act I)
All'idea di quel metallo

Gioachino Rossini
(1792-1868)

PAUSE

La Bohème (Act IV)
O Mimi tu più non torni

Giacomo Puccini
(1858-1924)

Paroles à l'absente
Ce sable fin et fuyant
Angoisse
Préludes

André Caplet
(1878-1925)

Mr. Weeks & Dr. Oliphant

Bermudas (Op. 37)

Lee Hoiby
(1926-2011)

Les pêcheurs de Perles (Act I)
Au fond du Temple Saint

Georges Bizet
(1838-1875)

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speed
Concert Series
presents

Duo Recital

Nadja Salerno-Sonnenberg, violin

Anne-Marie McDermott, piano



speed
Concert Series
presents

Duo Recital

Nadja Salerno-Sonnenberg, violin
and **Anne-Marie McDermott**, piano

Sunday, October 27, 2013 at 3pm
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented by
the Hattie Bishop Speed Music Trust.

Artists appear by arrangement with:
Opus 3 Artists
470 Park Avenue, 9, New York, NY 10016

Program

Spiegel im Spiegel

Arvo Pärt (b. 1935)

Sonata No. 1
in F minor, Op. 80
Andante assai
Allegro brusco
Andante
Allegroissimo

Sergei Prokofiev (1891-1953)

I N T E R M I S S I O N

Viva for solo violin

Michael Daugherty (b. 1954)

Fourth Piano Sonata
(in four movements)

Charles Wuorinen (b. 1938)

Sonata in A Major, Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Gabriel Faure (1845-1924)

Program Notes

by Michelle Giffert

Arvo Pärt (b. 1935)

Spiegel im Spiegel

Arvo Pärt was born in Paide, Estonia. He lived and worked during Estonia's 50 year occupation under the Soviet Union, which had a profound effect on his life and music. Pärt has also been influenced by 14th and 16th century choral music, particularly religious texts. He has entered into several periods of self-imposed silence and contemplation throughout his life. Following the second period of silence in 1976, he emerged with his own invented style of composition which is called "tintinnabuli," meaning "little bells" (Latin). *Spiegel im Spiegel* means "Mirror in the Mirror;" the work is comprised of simple, arpeggiated triads in the piano, which forms the canvas atop which the violin paints its melody. In this piece, the purity of the music is the main focus and is used to produce meditative beauty and clarity. The ideas are best described in Pärt's words on his personal website: "Tintinnabulation is an area I sometimes wander into when I am searching for answers - in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning."

Sergei Prokofiev (1891-1953)

Sonata in F minor, Op. 80

Prokofiev composed the Op. 80 Sonata in 1946, seven years before his death. The Sonata is filled with dark and tumultuous passages. It contains four movements: *Andante assai*, *Allegro brusco*, *Andante*, *Allegroissimo - Andante assai, come prima*. Prokofiev indicated that the first movement serves as a sort of introduction to the second. The first movement he has described as a "haunted prelude" that ends with whispering muted scales that should sound "like the wind in a graveyard." The first movement begins with a slow, stretched quarter note phrase in the piano and dramatic trilling in the violin. The usual roles of the instruments are often reversed here, with the violin taking a harmonic role and the piano playing the melody. The movement ends with a flurry of muted scales in the violin and pizzicato atop the piano's sparse, meandering notes. The second movement *Allegro brusco* is a rhythmic dialogue between the piano and violin, with each instrument intertwining its phrases with the other. A plaintive, pleading melodic fragment appears twice as if to introduce a development section, but it is interrupted both times with scurrying passages and percussive jabs on the piano. The third movement *Andante* is a rocking lullaby which gives way to the final fourth movement scurry. The sonata ends with exact restatement of the haunting "graveyard wind" scales from the first movement and the melancholy echo of the piano.

Michael Daugherty (b. 1954)

Viva (solo violin)

Michael Daugherty was born in Cedar Rapids, Iowa. He has earned numerous degrees in composition from University of North Texas, Manhattan School of Music, Pierre Boulez's IRCAM for computer music (Paris), and Yale. He has also studied privately with Gyorgi Ligeti. He has been on the faculty of the Oberlin College of Music, and has been a member of the composition department at the University of Michigan since 1991. In 2000, Daugherty served as composer-in-residence with the Louisville Orchestra. *Viva* was composed in 2012 for a commission in Santa Ann, California, for violinist Vadim Gluzman. Daugherty describes the work as follows: "This *tour de force* for solo violin unfolds as catchy polytonal musical riffs are layered and phrased in devilish grooves which set the soul on fire."

Charles Wuorinen (b. 1938)

Fourth Piano Sonata

Charles Wuorinen is a native of New York City, where he continues to reside and work. His output includes over 260 compositions. Career highlights include founding The Group for Contemporary Music (1962), an ensemble that has made an impact in performing and championing many new music works of such composers as Elliott Carter, Milton Babbitt, and Stefan Wolpe. Wuorinen also won the Pulitzer Prize in 1970 (at that time being the youngest composer ever to secure the prize). Anne-Marie McDermott commissioned the *Fourth Piano Sonata* in 2009 to mixed reviews. Wuorinen's music has been described as "serialist modernist" though his own description is that his style is "maximalist," meaning that he uses all elements of style available to him. The Sonata is in three movements, with the second being the slowest. The music is witty and colorful, but also has a studious, academic-sounding edge at times.

Gabriel Faure (1845-1924)

Sonata in A Major, Op. 13

Faure was a French organist, teacher, and composer who studied with Camille Saint-Saëns. His music contains many aspects of Romanticism but serves as a link to the expansion of ideas in the twentieth century. His compositions were generally not well-received during his lifetime, but he continued to be in high demand as an organist. The Sonata was composed between 1875 and 1876, with the premiere in Paris in 1877. It is a traditional sonata form in four movements:

1. Allegro molto
2. Andante
3. Allegro vivo
4. Allegro quasi presto

Each of the movements has a prominent lyrical theme. Throughout the Sonata, both piano and violin are treated as equal partners sharing the role of the music, rather than as solo and subservient accompaniment. The character of the violin changes with each movement: broad and lush in the first, shy and reticent in the second. The third movement scherzo is A-B-A form with each "A" section being light and brisk, while the B section retains the broad lyricism of the first movement. The last movement is perhaps the most dramatic, yet it retains the importance of melodic expression shared in the other movements.

Nadja Salerno-Sonnenberg, violin

Passion, excitement, and innovation are the hallmarks of internationally-acclaimed soloist and chamber musician Nadja Salerno-Sonnenberg's artistry. Highly regarded for her compelling performances, daring interpretations and dedication to her craft, she is one of today's leading violinists, renowned for her work on the concert stage, in the recording studio, and in her role as music director of the San Francisco-based New Century Chamber Orchestra, which she joined in January 2008. With successful careers in both the solo and chamber music worlds, Nadja continues to enthrall audiences of all ages.

A powerful and creative presence on the recording scene, Nadja Salerno-Sonnenberg continues to enrich the collection of her record label, NSS Music, and in May 2014 will release the label's eleventh CD, an all-New Century Chamber Orchestra commissions CD featuring works by Clarice Assad, William Bolcom, Michael Daugherty, and Ellen Taaffe Zwilich. Nadja also has over twenty releases on the EMI and Nonesuch labels.

Ms. Salerno-Sonnenberg's professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. She is the recipient of an Avery Fisher Career Grant, and the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated "outstanding achievement and excellence in music." An American citizen, Ms. Salerno-Sonnenberg was born in Rome and emigrated to the United States at the age of eight to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School.

www.nadjasalernosonnenberg.com
www.nssmusic.com

Anne-Marie McDermott, Piano

For over 25 years Anne-Marie McDermott has played concertos, recitals and chamber music in hundreds of cities throughout the United States, Europe and Asia. A testimony to her curatorial imagination, she was appointed Artistic Director of the Vail Music Festival in 2011, as well as Curator for Chamber Music for the Mainly Mozart Festival.

The breadth of Ms. McDermott's repertoire reaches from Bach, Haydn and Beethoven to Rachmaninoff, Prokofiev and Scriabin, and to works by today's most influential composers. Charles Wourinen's last solo piano sonata was written for her and premiered at New York's Town Hall. Ms. McDermott has recorded the complete Prokofiev Piano Sonatas, Bach's English Suites and Partitas, and, most recently, Gershwin's Complete Works for Piano and Orchestra with the Dallas Symphony. Her solo disc of Chopin was released in 2011.

In 2011-12, Ms. McDermott performed Tchaikovsky's Piano Concerto No. 2 with the New York Philharmonic conducted by Bramwell Tovey at the Vail Valley Music Festival, where she also collaborated with Ida Kavafian & Peter Wiley to perform Beethoven's "Triple Concerto" with the Dallas Symphony. Other orchestral highlights, included a performance of Chopin's Piano Concerto in E minor with the Sao Paulo Symphony at the Cartagena Festival. Ms. McDermott appeared in solo recitals throughout the US, and in duo recitals with longtime duo partner, Nadja Salerno-Sonnenberg. She also appeared on tour in Europe with Chamber Music Society of the Lincoln Center, including appearances at London's Wigmore Hall. In 2012-13, highlights include a tour of the West Coast with Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra, and performances of the Goldberg Variations. She will also record Mozart Concerti for Piano and String Quartet with the Calder Quartet.

Ms. McDermott has performed with many leading orchestra including the New York Philharmonic, Philadelphia Orchestra, Minnesota Orchestra, Los Angeles Chamber Orchestra, Australian Chamber Orchestra, and the Symphony orchestras of San Diego, Dallas, Columbus, Seattle, Houston, Colorado, Pittsburgh, St. Louis, Atlanta, New Jersey, and Baltimore, among others. Ms. McDermott is a member of the Chamber Music Society of Lincoln Center with whom she performs and tours extensively each season. With CMS she has performed the complete Prokofiev piano sonatas and chamber music, as well as a three-concert series of Shostakovich chamber music. She is artistic director of the Ocean Reef Chamber Music Festival in Florida, and The Avila Chamber Music Celebration in Curaçao. She studied at the Manhattan School of Music and was winner of both the Young Concert Artists auditions and an Avery Fisher Career Grant. She lives in New York City.

Upcoming Events!

November 1st– 5p-10p

First Friday Trolley Hop at
Local Speed

November 2nd– 11:30a-3:30p

Free Family Art Activity at
Local Speed: *Drawing*

November 6th– 6p

Free Dan Dry Lecture at
Local Speed, 6p

November 9th– 11:30a-3:30p

Free Family Art Activity at
Local Speed: *Mixed Media 3D*

November 16th– 11:30a-3:30p

Free Family Art Activity at
Local Speed: *Printmaking*

November 23rd– 11:30a-3:30p

Free Family Art Activity at
Local Speed: *Drawing*

November 23rd– 10a-6p

Nulu Holiday Open House

Save The Date!

March 30th, 2014, 3p

Christina and Michelle Naughton, duo piano,
University of Louisville, Comstock Hall

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, conductor

featuring

Jung Hyun Ahn, conductor

Student of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, conductor

featuring

Jung Hyun Ahn, conductor

Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

*This recital is presented in partial fulfillment
of the Master of Music degree*

Margaret Comstock Concert Hall

Sunday Evening

October 27, 2013

7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Missa Rorate coeli desuper

Franz Joseph Haydn
(1732 – 1809)

Anna Murakawa, Mat Madonia, *violin*
Sydney Simpson, *double-bass*
Won Joo Ahn, *harpsichord*
Cody Martin, *cantor*

Chantez à Dieu (Psaume 96)

Jan Pieterszoon Sweelinck
(1562 – 1621)

Ave verum

Edward Elgar
(1857 – 1934)

Jack Ashworth, *organ*

Old Horatius Had a Farm

arr. Z. Randall Stroope
(b. 1953)

Swing Low, Sweet Chariot

arr. Tesfa Yohannas Wondemagegnehu
(b. 1982)

Bailey Carter, *alto*

COLLEGIATE CHORALE

Hodie Christus natus est

Francis Poulenc
(1899 – 1963)

Musica

Jacobus Gallus
(1550 – 1591)

Wie lieblich sind deine Wohnungen

Johann Hermann Schein
(1586 – 1630)

Kyrie (Mass in E Minor)

Anton Bruckner
(1824 – 1896)

Tyler Taylor, Ian Wolfe, Colin Dorman, Jody Hurt, *horn*
Tim Hutchens, Tom Macaluso, James Clark, *trombone*

O nata lux

David Dickau
(b. 1953)

little man in a hurry (The City and the Sea)

Eric Whitacre
(b. 1970)

Bomi Lee, *piano*

He's Got the Whole World

arr. Ray Liebau
(b. 1937)

University Chorus

Bomi Lee, *director*

Jung Hyun Ahn, Nicholas D. Gray, Won Joo Ahn,
Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I

Laura Bower
Emmy Carter
Maria Franxman
Nala Kathleen Johnson
Jessica Kingery
Haley Massad
Emma Powers
Lucy Simpson
Ashley Sonne
Sarah Tubbesing*

Soprano II

Won Joo Ahn*
Ellen Akin
Isabella Henley-Brunton
Treneese Hughes
Danielle Kopp
Abby McCarthy
Colleen McDonald
A'Marie Rust
Cheyenne Shelby
Madeleine West

Tenor I

Foster Lucas
Cody Martin
Alex Poe
Sam Soto+

Tenor II

Timothy Blunk
Andrew Wheaton*
Stuart Wicke
Blake Wilson+

*graduate student
+guest performer

Alto I

Katie Alvey
Phoebe Bell
Bailey Carter
Johnna Day
Amelia Ehmling
Holly Hankin
Lydia McCracken
Sidney Moss
Katie Olsen
Rachel Patrick
Erica Rust
Mollie Stephens
Rachel Vaughan
Mea Ward

Alto II

Jung Hyun Ahn*
Patricia M. Edison
Lillian Henry
Paige Harpring

Bass I

Jordan Bennett
Seon Hwan Chu+
Nicholas D. Gray*
Hardy Kikuchi
Ethan James McCollum
Jamie Monck
Ray Powell
Justin Sierkowski
Leland Wilbert

Bass II

John Combs+
Johnny Flannigan
Reed Mills+
Nick Pappe+

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing*+
Madison Whelan

Soprano II

Won Joo Ahn*
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

Tenor II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton*+

Alto I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

Alto II

Jung Hyun Ahn*+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

Bass I

Caleb Coleman
Bradley Detto
Jon Gentry
Nicholas D. Gray*+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

Bass II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappé
Jesse Abraham Patrick

*graduate student

+section leader

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Mallory Taylor
Shelby Weaver

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Nick Pappe
Jesse Abraham Patrick

**graduate student*
+section leader

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Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappé
Jesse Abraham Patrick

*graduate student
+section leader

University of Louisville University Chorus and Collegiate Chorale

Jung Hyun Ahn – Graduate Conducting Recital
Sunday, October 27, 2013

Texts, Translations, and Notes

Selections by the University Chorus

Missa Rorate coeli desuper

Franz Joseph Haydn

Haydn's earlier masses can be divided into the two categories of *Missa brevis* and *Missa solemnis*. While a short mass served the normal requirements of the Catholic liturgy, the *Missa solemnis* was intended for use at solemn celebrations of High Mass. Haydn's representative mass is the Nelson Mass of 1798.

The *Missa Rorate coeli desuper*, also called *Missa brevis in G* (No.2) dates from Haydn's earliest period as a composer, around 1749/50. The brevity of this Mass corresponds to its modest tonal requirements: it is scored for only four voices, continuo and two violins. The entire mass, including the Gloria and Credo, lasts less than eight minutes. What makes this possible is that the Gloria and Credo movements, which consist of long texts, are written in "telescope," where the text is divided among each voice part and the various portions of text are sung simultaneously. The Mass takes its title from Isaiah 45:8, set in the plainsong introit for the fourth Sunday of Advent (*Rorate coeli desuper*, "Drop down, ye heavens, from above").

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

*Lord, have mercy,
Christ, have mercy,
Lord, have mercy.*

*Gloria in excelsis Deo.
et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam glóriam tuam.
Dómine Deus, Rex caeléstiis,
Deus Pater omnípotens.
Dómine Fili Unigénite, Jesu Christe.
Dómine Deus, Agnus Dei, Filius Patris.
Qui tollis peccáta mundi,
miserére nobis;
Qui tollis peccáta mundi,
súscipe deprecatióem nostram.
Qui sedes ad dexteram Patris,
miserére nobis.
Quóniam tu solus Sanctus.
Tu solus Dóminus.
Tu solus Altíssimus, Jesu Christe.
Cum Sancto Spírítu
in glória Dei Patris. Amen.*

*Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, the King of heaven,
God the father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the father,
have mercy upon us.
For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the father. Amen.*

*Credo in unum Deum,
 Patrem omnipotentem,
 factorem cæli et terræ,
 visibîlium ómnium et invisibîlium.
 Et in unum Dóminum Jesum Christum,
 Fílium Dei unigénitum,
 et ex Patre natum, ante ómnia sæcula.
 Deum de Deo, lumen de lúmine,
 Deum verum de Deo vero.
 Génitum, non factum,
 consubstantiálem Patri:
 per quem ómnia facta sunt.
 Qui propter nos hómines et propter nostram
 salútem descéndit de cælis.
 Et incarnátus est de Spírítu Sancto
 ex María Vírgine, et homo factus est.
 Crucifixus étiam pro nobis
 sub Póntio Pilátio;
 passus et sepúltus est,
 Et resurréxit tértia die,
 secúndum Scriptúras,
 et ascéndit in cælum,
 sedet ad dexteram Patris.
 Et íterum ventúrus est cum glória,
 judicáre vivos et mórtuos,
 cujus regni non erit finis.
 Et in Spírítum Sanctum,
 Dóminum et vivificántem:
 qui ex Patre Filioque procédit.
 Qui cum Patre et Filio simul adorátur,
 et conglorificátur:
 qui locútus est per Prophétas.
 Et unam, sanctam, cathólicam
 et apostólicam Ecclésiám.
 Confíteor unum baptísma
 in remissionem peccatorum.
 Et expecto resurrectionem mortuorum,
 et vitam ventúri sæculi. Amen.*

*Sanctus Dominus Deus Sabaoth;
 Pleni sunt coeli et terra Gloria tua.
 Osanna in excelsis.*

*Benedictus qui venit in nomine Domini.
 Osanna in excelsis.*

*Agnus Dei, qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei, qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei, qui tollis peccata mundi,
 dona nobis pacem.*

*I believe in one God,
 the Father almighty,
 Maker of heaven and earth,
 and of all things visible and invisible.
 And in one Lord, Jesus Christ,
 only begotten Son of God,
 begotten of his Father before all worlds.
 God of God, light of light,
 very God of very God.
 Begotten, not made,
 being of one substance with the Father:
 by whom all things were made.
 Who for us men and for our salvation
 came down from heaven.
 And was incarnate by the Holy Ghost
 of the Virgin Mary: and was made man.
 And was crucified also for us
 under Pontius Pilate:
 suffered, and was buried.
 And the third day He rose again
 according to the scriptures,
 and ascended into heaven,
 and sitteth at the right hand of the Father.
 And He shall come again
 with glory to judge the living and the dead:
 his kingdom shall have no end.
 And (I believe in) the Holy Ghost,
 Lord and giver of life:
 Who proceedeth from the Father and Son.
 Who with the Father and Son
 together is worshipped and glorified:
 who spake by the Prophets.
 And in one holy catholic
 and apostolic church.
 I acknowledge one baptism
 for the remission of sins.
 And I look for the resurrection of the dead,
 and the life of the world to come. Amen.*

*Holy Lord God of Sabaoth.
 Heaven and earth are full of thy glory.
 Hosanna in the highest!*

*Blessed is He who comes in the name of the
 Lord. Hosanna in the highest!*

*Lamb of God, who takest away the sins of the
 world, have mercy on us.
 Lamb of God, who takest away the sins of the
 world, have mercy on us.
 Lamb of God, who takest away the sins of the
 world, grant us peace.*

Chantez à Dieu (Psaume 96)

Jan Pieterszoon Sweelinck

Sweelinck was the last and one of the most important composers of the Flemish-Dutch musical era, as well as one of the foremost organists and teachers of his time. He composed the first major keyboard works among European composers of the period, and his efforts as a teacher promoted the establishment of the northern German organ tradition, which was later continued by Scheidt and Buxtehude. None of his vocal works were set in his native language (mostly in French) and most of his sacred songs were written for devotional use at home or in gatherings of amateur singers, rather than for public worship services.

Chantez à Dieu was published in Sweelinck's *Livre quatriesme et conclusionnal des pseumes de David* in 1621, concluding his setting of all the Psalms shortly before his death. It is a setting of Psalm 96 as presented in the French Metric Psalter of Clément Marot and Théodore de Bèze, later to be known as the Genevan Psalter. In this Psalter the Psalms are versified and assigned to a melody built from the church modes; Psalm 96 being assigned to a melody built in the Dorian mode. Sweelinck sets his polyphonic version in the style of the "cantus firmus psalm," where the quoted melody is dispersed among different voices and interrupted by interludes that reference the original melody in rhythmic and melodic derivations. Sweelinck's polyphonic setting of the complete Psalter is considered a monument of Dutch music and unequaled in the sacred polyphony of its time.

*Chantez à Dieu chanson nouvelle,
Chantez, ô terre universelle,
Chantez, et son Nom bénissez.
Et de jour en jour annoncez
sa délivrance solennelle.*

*Sing to the Lord a new song,
Sing to the Lord, all the Earth,
Sing to the Lord, and praise his name.
Proclaim his salvation day after day.*

Ave verum (Op.2 No.1)

Edward Elgar

Edward Elgar was the first English composer who had wide international recognition. His famous compositions are mostly orchestral works, including the *Pomp and Circumstance Marches*, *Enigma Variations*, and two symphonies. He derived his harmonic style from Brahms and Wagner, and drew from Wagner's system of leitmotifs in his works, particularly in oratorios. While Elgar had become famous for his symphonies and oratorios, he was less known as a composer of sacred music than his contemporaries such as Stanford and Parry. Elgar's earlier sacred works reflect his occupation as organist of St. George's Church in Worcester in the 1880s. His service at St. George's encouraged him to produce a number of liturgical works. *Ave verum* is the first piece from Elgar's Three Latin Motets for choir and organ, followed by *Ave Maria* and *Ave maris stella*, originally written in 1887. *Ave verum* opened the setting of the *Pie Jesu* text from the Requiem Mass and was rewritten in 1902.

*Ave verum corpus
natum ex Maria Virgine:
Vere passum, immolatum
in cruce pro homine:
Cujus latus perforatum
vero fluxit sanguine:
esto nobis praegustatum,
mortis in examine.
O clemens, O pie,
O dulcis Jesu, Fili Mariae.*

*Hail, true body,
born of the Virgin Mary.
Who has truly suffered, was sacrificed
on the cross for mankind.
Whose side was pierced,
whence flowed blood.
Be for us a foretaste (of heaven)
during our final examining.
O gracious, O pious,
O sweet Jesus, Son of Mary.*

Old Horatius Had a Farm

arr. by Z. Randall Stroope

Z. Randall Stroope is widely known as a composer, conductor, and lecturer. He completed his Master of Music degree in Vocal Performance at the University of Colorado Boulder and Doctor of Musical Arts degree in Choral Conducting at Arizona State University. He continued his post-graduate work with Margaret Hillis, Chorus

Master of the Chicago Symphony. Stroope is the Artistic Director for two summer music festivals in Europe, and Professor of Conducting and Director of Choral and Vocal Studies at Oklahoma State University.

Stroope arranged one of the most well known American folk songs, *Old MacDonald Had a Farm*, with a Latin text. This arrangement transforms a simple melody into an intricate piece with lots of dynamic contrast and mixed meter with a “tongue-in-cheek” attitude. In the middle section of the piece, the tonal center dissipates as other parts imitate the sopranos in order, creating a mysterious mood.

*Horatius villam habet, ee-i. ee-i, o!
Et in villa equum habet, ee-i, ee-i, o!
Cum neigh, neigh hic,
cum neigh, neigh 'lic,
Horatius villam habet, ee-i. ee-i, o!*

*Horatius villam habet, ee-i. ee-i, o!
Et in villa vaccam habet, ee-i, ee-i, o!
Cum moo, moo hic,
Cum moo, moo 'lic,
Horatius villam habet, ee-i. ee-i, o!*

*Horatius villam habet, ee-i. ee-i, o!
Et in villa pollum habet, ee-i, ee-i, o!*

*Cum cluck, cluck-a-cluck, cluck,
undique, cluck, cluck.
Horatius villam habet, ee-i. ee-i, o!*

*Horatius villam habet, ee-i. ee-i, o!
Et in villam canem habet, ee-i, ee-i, o!
Cum woof, hic, cum woof, 'lic
Horatius villam habet, ee-i. ee-i, o!*

Swing Low, Sweet Chariot

arr. by Tesfa Yohannes Wondemagegnehu

Tesfa Wondemagegnehu is currently the Assistant Artistic Director of VocalEssence. He previously served as Director of Choral Activities at Freedom High School in Orlando, Florida, and his choirs performed at state conventions of the American Choral Directors Association (2010 & 2012) and the Florida Music Educators Association (2011). Wondemagegnehu has performed as a tenor soloist with Choral Masters including Andre Thomas, Anton Armstrong, and Krzysztof Penderecki. He completed his Bachelor of Music degree at the University of Memphis and finished his Master of Music degree in Choral Conducting and Vocal Performance at Florida State University.

Refrain:
*Swing low, sweet chariot,
coming for to carry me home.
I looked over Jordan and what did I see,
coming for to carry me home?
A band of angels coming after me,
Coming for to carry me home.
If you get there before I do,
coming for to carry me home.
Tell all my friends I'm coming too,
coming for to carry me home.*

Selections by the Collegiate Chorale

Hodie Christus natus est

Francis Poulenc

Francis Poulenc (1899 – 1963) was a French composer and pianist. He became known as a member of ‘Les Six’ with other contemporary composers, including Milhaud and Honegger. This group aimed to break away from the influences of German formality and French impressionism, and utilize direct and simple style in their own music. After his return to Roman Catholicism in 1936, Poulenc consistently wrote sacred works.

Hodie Christus natus est is the final motet from Poulenc’s *Quatre motets pour le temps de Noël* (Four Christmas Motets, 1952). These works are written as counterparts to the earlier *Quatre Motets pour un temps de Penitence* (1939), which were quite solemn in tone; however, the Christmas motets are of a gentler nature, both musically and thematically. They are light in texture and show a sense of joyful serenity. The texts are directly from the Gregorian chants set for Christmas and Epiphany. *Hodie, Christus natus est* is the most exuberant movement of the set. In this piece, his use of melisma and madrigal style express the pure childlike joyfulness.

*Hodie Christus natus est,
Hodie Salvator apparuit,
Hodie in terra canunt Angeli,
Laetantur Archangeli,
Hodie exsultant iusti dicentes:
Gloria in excelsis Deo, alleluia.*

*Today Christ is born,
today the Savior has appeared,
today the angels sing,
the Archangels rejoice,
today the righteous rejoice, saying:
Glory to God in the highest, Alleluia.*

Musica

Jacobus Gallus

Jacobus Gallus, also known as Jacob Handl, was a Slovenian composer resident of Austria, Moravia, and Bohemia. He was an expert contrapuntist and a notable composer of polychoral works whose music presents fusion styles and techniques of his period. His motet *O magnum mysterium* from the first volume of his collection, printed in 1586, shows evidence of the influence by the Venetian polychoral style with its use of *cori spezzati* (separated choirs) technique. Gallus enjoyed using word painting in his madrigals and rarely used the *cantus firmus* technique. His wide-ranging and eclectic style is suggested in his work *Musica*.

*Musica, Musarum germane
chorique Magistra,
laetificare solum nata, beare polum:
en tibi palma suprema datur.*

*Vivat io exhilarans humanas Musica mentes,
vivat io sumo Musica grata Deo.*

*Music, sister of the Muses
and master of the choirs,
born to bring joy to earth and blessing to the skies.
To you be given supreme praise.*

*Long live Music, who elates the human minds,
Long live Music, to please the Supreme God!*

Wie lieblich sind deine Wohnungen

Johann Hermann Schein

Johann Hermann Schein was a German composer and poet of the early Baroque era. He was a significant predecessor of Bach, and served as Leipzig Thomaskantor, a position Bach would later hold. Schein was one of the first composers to import the Italian madrigal style, monody and concerto into German music. Like his friend Heinrich Schütz (1585-1672), Schein wrote some secular music, but the majority of his works were sacred vocal music.

Wie lieblich sind deine Wohnungen is from Schein’s funeral motets, and was first published in 1628. The text is taken from Psalm 84, the same Psalm that Johannes Brahms would set so famously some two and a half centuries later in *Ein deutsches Requiem*. Schein’s use of word-painting is the most noticeable character of this piece. The various rhythmic patterns and unusual intervals are tools of his word-painting skill. The piece is normally performed with continuo, but works well as an *a cappella* composition.

*Wie lieblich sind deine Wohnungen,
Herre Zebaoth!*

*Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herren;
mein Leib und Seele freuet sich
in dem lebendigen Gott.*

*Denn der Vogel hat ein Haus gefunden
und die Schwalbe ihr Nest,
da sie Junge hecken:
nämlich deine Altäre, Herre Zebaoth,
mein König und mein Gott.*

*How lovely are your dwellings,
O Lord of hosts!*

*My soul desires and longs for
the courts of the Lord;
my body and soul rejoice
in the living God.*

*For the bird has found a house
and the swallow her nest,
where she may raise her young:
A place near your altar, O Lord almighty,
my king and my God.*

Psalm 84:1-3

Kyrie (Mass in E Minor)

Anton Bruckner

Anton Bruckner was born into a peasant family and received musical training from the early age. His parents were involved in musical activities in their hometown of Ansfelden, Austria. At the age of four, he took organ lessons and studied music theory at the age of eleven. In spite of this early encouragement, Bruckner developed his skill and reputation slowly. After the death of his father, he became a chorister in a local monastery and had trained to become a teacher. In 1855, he applied to study at the Vienna Conservatory, and moved to Linz where he studied with Simon Sechter and later with Otto Kitzler. His earlier compositions were limited to smaller scale religious works for organ and chorus. Bruckner's works are considered as characteristic of the final stage of Austria-German Romanticism because of their rich harmonic language, strong polyphonic character, and considerable length. His compositions helped to define contemporary musical radicalism due to their dissonances, unexpected modulations, and wandering harmonies.

Although Bruckner is mostly known for his symphonies, his three large-scale masses are significant works. The *Mass in E Minor* is written for eight-part mixed chorus and a wind band of two oboes, two clarinets, two bassoons, four horns, two trumpets and three trombones. It was completed in 1866 and had its first performance outside of Linz Cathedral in September of 1869. It was dedicated to Bruckner's good friend and patron, Bishop Franz-Josef Rudiger of Linz. The *Mass in E Minor* stands apart from Bruckner's other two masses and from almost all other 19th century liturgical music by virtue of the forces it employs, and its unusually expressive harmonic and contrapuntal language.

One of Bruckner's ideals was to compose a mass setting in the *a cappella*, polyphonic style of the Renaissance master Palestrina. The influence of Palestrina is evident from the opening measure of the *Kyrie*, which Bruckner sets antiphonally for four-part women's and men's choirs. His pleading on the text *Kyrie eleison* is reflected in the use of an extreme range of dynamics from the softest to the most massive sound.

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

*Lord, have mercy
Christ, have mercy
Lord, have mercy.*

O nata lux

David C. Dickau

American composer David Dickau is Director of Choral Activities at Minnesota State University, Mankato. He earned his degrees in choral music from Northwestern University in Evanston, IL and the University of Southern California in Los Angeles, CA. David has been an active member of the American Choral Directors Association, performing with various choirs as a conductor, as well as serving as a clinician. Dickau has numerous published compositions and has filled commissions for choral festivals, churches, and schools.

The text *O nata lux* has inspired numerous beautiful settings throughout the years. Texas Lutheran University Choir commissioned this setting in 2006. In this piece, "Light" is the distinguishable image in the text. Dickau utilizes frequent clusters to create the image of the light. There are contrasts between the passages portraying the

exuberant *Laudes precesque sumere* and the sorrowful *Dignatus es pro perditis*. In the final measures, the echoing between women and men's voices coupled with a decrescendo suggests the dimming of the light.

*O nata lux de lumine,
Jesu redemptor saeculi,
Dignare Clemens supplicum
Laudes precesque sumere.*

*Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.*

*O born light of light,
Jesus, redeemer of the world,
Mercifully deem worthy and accept
The praises and prayers of your supplicants.*

*Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.*

little man in a hurry (The City and the Sea)

Eric Whitacre

Eric Whitacre is one of the most popular and performed composers and conductors of our time. He has written for The Tallis Scholars, BBC Proms, London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, Berlin Rundfunkchor, and The King's Singers among many others. He earned his Master's degree at the Juilliard School, where he studied with John Corigliano. Whitacre is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK, and the Director of Virtual Choir Project.

little man in a hurry is the fifth and last piece from *The City and the Sea*, a cycle of five settings of poems by E.E. Cummings. The entire set is based on white key clusters on the piano, which Whitacre refers to as the 'oven-mitt' technique, because the chords are played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own.

little man in a hurry describes people living in modern society which demands haste. The piano introduction begins with rapid, percussive clusters in contrary motion, hinting of a crowd of people scampering around to take care of their own business. Various rhythmic patterns of 'ma-ma-ma-ma...man' in each part and rapidly spoken words add to the scurrying images of the piece. In the middle section, the sopranos and altos have a slower, linear melody portraying the poet's suggestion of relaxation and repose. The piece concludes with the inner conflict of the little man choosing between the busy life tied up with "responsibilities" and reflection of life through relaxation. *little man in a hurry* was commissioned by a consortium of choruses to benefit Chorus America.

little man
(in a hurry
full of an
important worry)
halt stop forget relax

wait

(little child
who have tried
who have failed
who have cried)
lie bravely down

sleep
big rain
big snow
big sun
big moon
(enter

us)

E.E. Cummings (1894 – 1962) Poem No. 10 from "No Thanks"

He's Got the Whole World

arr. by Ray Liebau

Ray Liebau teaches composition and piano at the University of Mississippi where he received the Elsie M. Hood Outstanding Teacher Award. Previously, he taught choral music in St. Louis for eight years, and served as a professional accompanist for major touring artists with Columbia Artists Management. His works and arrangements are widely performed. *He's Got the Whole World*, an traditional American spiritual, is treated with elements of jazz and blues in this arrangement. This piece makes use of swing rhythm and the blues scale. He used text insertion and scats which accompany the melody to create a joyful and uplifting mood.

*He's got the whole world in his hands;
He's got the little tiny baby in his hands,
He's got the children of the world in his hands,
He's got the whole world in his hands.*

*He's got you and me brother in his hands,
He's got you and me sister in his hands,
He's got all of us sinners in his hands,
He's got the whole world in his hands.*

*He's got the whole world in his mighty hands,
He's got the oceans and this troubled land;
He's got the sinners, losers and winners
He's got them all in his hands.
He's got my sister and my brother and my father and my mother,
all the people of the world in his hands.*

He's got the whole world in his hands. Oh, Yeah!

Program notes by Jung Hyun Ahn

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2013
159

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Beatrice Rana, *piano*

Silver Medalist

**2013 Fourteenth Van Cliburn
International Piano Competition**

**Sponsored by
Mr. & Mrs. Luis Prada**

**Piano Competition Winners
Recital Series**

Tuesday Evening
October 29, 2013
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

ACKNOWLEDGEMENTS

Event sponsored by Mr. and Mrs. Luis Prada.

Ms. Rana appears by arrangement with the Cliburn. Her tour is partially underwritten by BNSF Railway Foundation.

Artist lodging provided by Dr. Polly Coombs and Dr. David Bybee.

You are invited to attend a free masterclass to be given by Ms. Rana on Wednesday, October 30, 4:00-6:00 p.m. in Comstock Concert Hall.



THE CLIBURN

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Variations on the Name "Abegg," Op. 1

Robert Schumann
(1810-1856)

Symphonic Etudes, Op. 13

Robert Schumann

Thema: Andante

Variation I: Un poco più vivo

Variation II

Etude III: Vivace

Variation III

Variation IV: Vivacissimo

Variation V: Agitato

Variation VI: Allegro molto

Variation VII: Andante

Etude IX - Presto possibile

Variation VIII: Allegro

Variation IX: Con espressivo

Finale: Allegro brillante

INTERMISSION

Sonata No. 6 in A Major, Op. 82

Sergei Prokofiev
(1891-1953)

Allegro moderato

Allegretto

Temp di valzer lentissimo

Vivace

This recital is dedicated to the memory of Van Cliburn (1934-2013), a giant in the field of classical music whose artistry brought so much pleasure to so many and did much to bring harmony to the world.

BIOGRAPHY

With performances heralded as “sheer enchantment, alternately out-of-body and almost fearsome in intensity” (*Dallas Morning News*) and “an endlessly fascinating piece of humanity that had the orchestra riveted on every note” (*Huffington Post*), Italian pianist **Beatrice Rana** drew mass attention during the 2013 Cliburn Competition, capturing second prize, as well as the Audience Award.

A prizewinner many times over, Ms. Rana was named “One to Watch” by *International Piano* magazine just before her Cliburn appearance. Highlights of her 2013-14 season include invitations to perform with Yannick Nézet-Seguin and the Orchestre Métropolitain, Miguel Harth-Bedoya with the Fort Worth Symphony Orchestra, and Fayçal Karoui with the Orchestre Lamoureux in Paris’ Théâtre des Champs-Élysées, and tours of the United States arranged by the Cliburn. Also part of her prize package, recording label *harmonia mundi* will release a live CD of her Competition performances in late 2013.

Ms. Rana has previously been invited to several festivals around the world, including the Busoni, La Folle Journée, La Roque d’Anthéron, Lanaudière, and Radio-France Festivals. A frequent guest of international orchestras, she has previously performed with the Aarhus Symfoniorkester, Edmonton Symphony Orchestra, Kuala Lumpur Philharmonic Orchestra, Orchestra Internazionale d’Italia, and Winnipeg Symphony Orchestra, and played with Leonard Slatkin, Joshua Weilerstein, Fabian Gabel, and Bernard Labadie. In 2012, she released her first CD of works by Scriabin and Chopin on ATMA Classique.

Born in Copertino into a family of musicians, Beatrice Rana began musical studies at the age of 4 and made her concerto debut when she was 9. She currently studies with Arie Vardi at the Hochschule für Musik, Theater und Medien Hannover, having previously graduated from the Nino Rota Conservatory of Music where she studied with Benedetto Lupo.

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SUM
2013
160

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Shiau-uen Ding
&
Dagmara Niedziela

Piano Duo

Guest Artist Recital

Wednesday Evening
October 30, 2013
7:00 p.m.
Bird Recital Hall

PROGRAM

Winnsboro Cotton Mill Blues (1980)

Frederic Rzewski
(b. 1938)

Hallelujah Junction (1996)

John Adams
(b. 1947)

Janus (2012)

Moritz Eggert
(b. 1965)

PROGRAM NOTES

Winnsboro Cotton Mill Blues - Frederic Rzewski

This is the fourth of a series of piano pieces based on North American industrial folk melodies. The song on which this piece is based comes from the textile mills of North Carolina, some time in the nineteen-thirties. The tune, as in most American folk music, is probably a very old one: a good example of so-called "extended (sixteen-bar) blues"; the text is anonymous. The singer at first talks about the infernal working conditions in the factory and the greed of the bosses, then dreams about life after death: When I die, don't bury me, hang me up on the factory wall, so that I can keep on working...

- Frederic Rzewski

Hallelujah Junction - John Adams

Hallelujah Junction was written at the request of Grant Gershon and Gloria Cheng, two musicians with whom I have had a long and fruitful history. When they asked me to compose a "short" piece for a special concert at the Getty Museum in 1998 I simply could not decline.

Hallelujah Junction is a tiny truck stop on Route 49 on the Nevada-California border, not far from where I have a small mountain cabin. One can only speculate on its beginnings in the era of prospectors and Gold Rush speculators (although a recent visit revealed that cappuccino is now available there). Here we have a case of a great title looking for a piece. So now the piece finally exists: the 'junction' being the interlocking style of two-piano

writing which features short, highly rhythmicized motives bouncing back and forth between the two pianos in tightly phased sequences. This is a technique I first used in the 1982 *Grand Pianola Music* and later expanded in orchestral pieces.

The "hallelujah" is for another Los Angeles friend: Ernest Fleischmann. Like many composers, conductors, and performers, I have benefitted immeasurably over the years by Ernest's friendship and by his unflagging advocacy. As we all think back over the extraordinary tenure of his service as managing director of the Los Angeles Philharmonic, "hallelujah" seems to be the only appropriate word. We all owe him a debt of deep gratitude.

Hallelujah Junction lasts approximately fifteen minutes and is in four parts, linked one to the other. The first section begins with a short, exclamatory three-note figure which I think of as "-lelujah" (without the opening "Hal-"). This energized, bright gesture grows in length and breadth and eventually gives way to a long, multifaceted "groove" section.

A second, more relaxed part is more reflective and is characterized by waves of triplet chord clusters ascending out of the lowest ranges of the keyboard and cresting at their peak like breakers on a beach.

A short transitional passage uses tightly interlocking phase patterns to move the music into a more active ambience and sets up the final part. In this finale, the "hallelujah chorus" kicks in at full tilt. The ghost of Conlon Nancarrow goes head to head with a Nevada cathouse pianola.

- John Adams

Janus - Moritz Eggert

There are some pieces where the idea for a different kind of performance situation comes first: we have grown accustomed to two pianists sitting opposite each other or next to each other, each at his or her own piano. But what would happen if the two pianists sat between the pianos, back to back, each hand on a different keyboard, back of the head to back of the head, like an embodiment of the ancient roman god Janus, who we are reminded of until today because we still use the name of the month named after him: January.

This setup requests a radically different way of compositional thinking – suddenly it is possible to achieve complex rhythmic juxtapositions in the same register, played by one single pianist. The hands themselves can move less than usually because they are positioned the other way round (which is confusing at start): the left hand plays in the high register, the right hand in the low register. Of course such a piece would have "mirroring" as a theme, symmetry, a rigid construction would be essential (or not), there would be references, mixtures, confusions, entanglements.

Such a piece I set out to write, and it was an interesting adventure.

- Moritz Eggert

ARTIST BIOGRAPHIES

Dagmara Niedziela graduated from Karol Szymanowski Music Academy in Katowice (Poland) where she studied in the class of piano led by Professor Monika Sikorska Wojtacha. In her Almae Matris she also finished post-graduate studies in Professor Maria Szwajger – Kułakowska chamber music class. During her musical studies she also attended the Masterclasses led by such Artists as: A. Spiri, B. Canino, R. Buchbinder, R. Bakst, A. Orlovetsky, D. Mommertz, R. Penneys, E. Pobłocka. Dagmara Niedziela performed in many European countries which include Italy, Germany, Belgium, Czech Republic, Slovakia. She also made several archival recordings for Polish National Radio and Television Institution as well as for the German Programme WDR. From the very beginning of her professional musical activity, chamber music is the main field of her interests and activity. She appears as a pianist with woodwind and brass instruments, opera singers and in varied chamber music groups. Dagmara Niedziela is a faculty of Karol Szymanowski Music Academy in Katowice (Poland). In 2011 she completed her Doctorate in the field of Piano Performance.

A native of Taiwan, pianist **Shiau-uen Ding** is an original and energetic performer of traditional and contemporary repertoire. She studied piano with Eugene Pridonoff, Elizabeth Pridonoff, and Lina Yeh, computer music with Mara Helmuth and Christopher Bailey, and contemporary improvisation with Alan Bern at National Taiwan Normal University and University of Cincinnati, where she received her doctoral degree. She lives in New York City.

She has performed in France, Germany, Belgium, China, and throughout the US and Taiwan. She was called a “daredevil” by the *New York Times* for her performance at Bang on a Can Marathon and a “powerful force on the new music scene” by *Array* for her performance at Spark Festival in Minneapolis. She has collaborated with internationally renowned performers and composers, including Steve Reich, Michael Kugel, George Tsontakis, who refers to her performance of his *Ghost Variations* as a monster performance, and Moritz Eggert, who dedicated his *Hämmerklavier XIX: Hymnen der Welt (Afghanistan bis Zimbabwe)* to her.

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50M
2013
211

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, October 31, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

Page 1

PROGRAM

Sonata in B Minor, BWV 1030

Johann Sebastian Bach
(1685-1750)

Meaghan Spencer, *flute*
(student of Don Gottlieb)
Debbie Dierks, *piano*

Canonic Suite

Elliot Carter
(1908-2012)

Heather Shelton, *clarinet*
(student of Dallas Tidwell)

Lucas Hampton, Nichelle Wolfe & Walter Ye, *clarinets*

Rhapsody for Clarinet

Willson Osborne
(1906-1979)

Brandy Marcum, *clarinet*
(student of Dallas Tidwell)

Sipag Na Buhay (Industrious Life)

Chris Kincaid
(b. 1981)

I. Sipag Na Buhay

II. After the Show

Chris Kincaid, *conductor*
(student of Mark Lynn)

Jabez Co, *flute* Erin Elliott, *oboe*

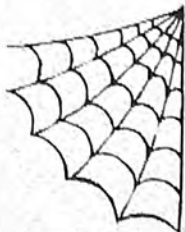
Samantha Holman, *clarinet* Jackie Royce, *bassoon*

Tyler Taylor, *horn*

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2013
161



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SCHOOL OF MUSIC

presents

University Symphony Horror-chestra

Halloween Haunt-cert

**Conducted by the Undead Student Conductors
Nick Calcamuggio, Quinn Dizon & David Elliott**

**Ghad Sloan, Master of Scaremonies
Kimcherie Lloyd, Manipulator of Mayhem**

Thursday Evening
October 31, 2013
8:00 p.m.
Comstock Concert Hall

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Rest in Peace.

THE RITES OF SCREAM:
A PROCESSION OF THE
UNDEAD SYMPHONY ORCHESTRA

PROGRAM

PEER GYNT SUITE NO. 1, OP. 46
II. THE DEATH OF ÅSE

EDVARD GRIEG
(† DIED 1907)

INVISIBLE CONDUCTOR

PEER GYNT SUITE NO. 1, OP. 46
IV. IN THE HALL OF THE MOUNTAIN KING

EDVARD GRIEG

DAVID ELLIOTT, CONDUCTOR

PIRATES OF THE CARIBBEAN: AT WORLD'S END HANS ZIMMER
(† UNDEAD)
ARR. LAVENDER & LONGFIELD

QUINN DIZON, CONDUCTOR

SYMPHONIE FANTASTIQUE, OP. 14
V. DREAM OF A WITCHES' SABBATH

HECTOR BERLIOZ
(† DIED 1869)

QUINN DIZON, CONDUCTOR

"WHO YA GONNA CALL?" RAY PARKER, JR. & ELMER BERNSTEIN
(† UNDEAD)(† DIED 2004)
ARR. BRAD RITCHIE

NICK CALCAMUGGIO, CONDUCTOR

SYMPHONIE FANTASTIQUE, OP. 14
VI. MARCH TO THE SCAFFOLD

HECTOR BERLIOZ
(† DIED 1869)

QUINN DIZON, CONDUCTOR

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Quinn Dizon, *Assistant Conductor*

Brandon McKinley, *Orchestra Manager*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steve Kinnamon
Mat Madonia
Jalisha Boyd
Caitlin Edwards
Jacob Head
Amelia Lant

SECOND VIOLIN

Marina Konishi-Comfort *
Mary Grace Reed
Riki Matsui
Piotr Solorz
Hannah Chalk
Railianis Batista Montero
Chloe Meinshausen
Kyle Barber

VIOLA

Sam Meade *
Chelsea Cook
Prangchat Fakto
Sydney Fogle
Justin Giarrusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh
Jarrett O'Hearn

CELLO

Ryan Snapp *
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Addison Becker
Kayla Johnson
Chelsea Getty
Kyle McKay
Lorel Yoder
Briana Browne
Anne Parsons

DOUBLE BASS

Jordan Wright *
Sydney Simpson
Aaron Shockley
Ian Elmore
Catherine Craig
Liam Fisk
Pauline Ottaviano
Marie Knueven

FLUTE

Carrie Ellis
Meaghan Spencer
Jabez Co

PICCOLO

Meaghan Spencer

OBOE

Teil Buck
Scott Sams
Erin Elliott

ENGLISH HORN

Erin Elliott

CLARINET

Samantha Holman
Alex Enyart
Walter Yee

BASS CLARINET

Alex Enyart

BASSOON

Jackie Royce
Lauren Roerig
Anna Garman

CONTRA BASSOON

Lauren Roerig

HORN

Tyler Taylor
Emily Smith
Ian Wolfe
Bradley Jopek
Matt DeVore
Josh Goodman

TRUMPET

Nick Calcamuggio
Clay Parler
Brandon McKinley
Erika Howard

TROMBONE

Tim Hutchens
Thomas Macaluso

BASS TROMBONE

James Clark

TUBA

Colin Wise
Michael Tignor

PERCUSSION

Spencer Zembrodt
Travis Nestor
Joseph Beeber
Ryan Johnson
Chris Cutshaw
Samantha Sanky
Chandler Pierce

HARP

Roseanna Shafer

PIANO

Joseph Kohake

† *concert mistress*

* *principal*

SOM
2013
162

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Hal Galper Trio

Hal Galper, *piano*

Jeff Johnson, *bass*

John Bishop, *drums*

Guest Artist Recital

Friday Evening
November 1, 2013
7:00 p.m.
Bird Recital Hall

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PROGRAM

The group will be playing music from their latest
Origin Records release "Airegin Revisited."

Embraceable You

Ascendant

One Step Closer

Ambleside

Melancholia

Conception

Airegin

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Visiting Jazz Artist Endowed Chair

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Music Go Round

Powell Trumpets

Sister Cities of Louisville

Smith & Smith

Steilberg String Instruments

Talkbass / Talkguitar

TNT

Tyler Park Jazz Fest

UofL Dining Services / Sodexo

Yamaha Musical Instruments

Duet:

Crowne Plaza Hotel

Quality Inn & Suites

DownBeat

Ensemble:

Connie Albrecht

Dundee Candy Shop

Louisville Urban League

Magnetic Tape Center

Yoga On Baxter

Combo:

Marty Kasdan

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University of Louisville
School of Music
Community Music Program

String Academy

Presents a

Concerto Workshop

Saturday, November 2, 2013 1:00 p.m.
Comstock Hall

UofL Symphony Orchestra
Kimcherie Lloyd, Director
Quinn Dizon, Assistant Conductor

- | | |
|--|----------------|
| Violin Concerto No. 3 in G major, K. 216
<i>Allegro</i> | W.A. Mozart |
| Emily Donovan, violin | |
| Cello Concerto No. 1 in C major
<i>Moderato</i> | F.J. Haydn |
| Garrett Metz, cello | |
| Violin Concerto No. 4 in D major, K. 218
<i>Allegro</i> | W.A. Mozart |
| Emily Longnecker, violin | |
| Violin Concerto No. 3 in G major, K. 216
<i>Allegro</i> | W.A. Mozart |
| Alex Krentsel, violin | |
| Violin Concerto in D major, Op. 35
<i>Canzonetta: Andante</i> | P. Tchaikovsky |
| Rachel Hollis, violin | |
| Variations on a Rococo Theme, Op. 33 | P. Tchaikovsky |
| Lydia Rhea, cello | |

DUO PIANO CELEBRATION
Sunday, November 3, 2013
Zahari Metchkov & Dror Biran, *pianos*

PROGRAM

Hymn to a Great City

Arvo Part
(b. 1935)

The Nutcracker Suite, Op. 71a

I. Ouverture Miniature

II. Danse Arabe

III. Danse Chinoise

IV. Danse de la Fée dragée

V. Danse des Mirlitons

VI. Danse Russe Trepak

VII. Marche

VIII. Valse des Fleurs

Pyotr Ilyich Tchaikovsky
(1840-1893)
arr. Nicolas Economou

Paganini Variations for Two Pianos

Witold Lutosławski
(1913-1994)

INTERMISSION

Suite, Op. 17, No. 2 for Two Pianos

I. Alla marcia

II. Valse

III. Romance

IV. Tarantella

Sergei Rachmaninoff
(1873-1943)

SOM
2013
164

UNIVERSITY OF
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presents

**University
Jazz Combos**

Bud Shank Combo

Directed by Tyrone Wheeler

Ornette Coleman Combo

Directed by Anslyn Banks

International Quartet

Directed by Mike Tracy

Monday Evening

November 4, 2013

7:00 p.m.

Bird Recital Hall

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Thank you.*

PROGRAM

Ladybird

Tad Dameron

Milestones

Miles Davis

Bud Shank Combo

Melanie Burrier, *flute* Justin Huff, *saxophone*

Jean Gorce, *trumpet*

Chris Roseland, *guitar* Tyrone Wheeler, *bass*

Johnny Chai & Sam Broussard, *drums*

Tyrone Wheeler, *director*

Sail Away

Tom Harrell

1974 Blues

Eddie Henderson

Ornette Coleman Combo

Jon Driver & Dylon Jones, *saxophones*

Nick Kaizer, *trumpet* Rafael Lopez, *guitar*

Ian Elmore, *bass* Price McGuffey, *drums*

Anslyn Banks, *director*

Isotope

Joe Henderson

With Bated Breath

Lefkowitz-Brown

International Quartet

Thiago Fernandes, *saxophone* Diego Lyra, *piano*

Jose Oreta, *bass* Israel Cuenca, *drums*

Mike Tracy, *director*

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Music Go Round
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Sister Cities of Louisville
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Steilberg String Instruments
Talkbass / Talkguitar
TNT
Tyler Park Jazz Fest
UofL Dining Services / Sodexo
Yamaha Musical Instruments

Duet:

Crowne Plaza Hotel
Quality Inn & Suites
DownBeat

Ensemble:

Connie Albrecht
Dundee Candy Shop
Louisville Urban League
Magnetic Tape Center
Yoga On Baxter

Combo:

Marty Kasdan

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2013
165

UNIVERSITY OF
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presents

Emily Smith, *horn*

(student of Bruce Heim)

&

Chris Pate, *trumpet*

(student of Michael Tunnell)

with

Jessica Dorman, *piano*

Student Recital

Tuesday Evening

November 5, 2013

7:00 p.m.

Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.

PROGRAM

Légende (1966)

Robert Planel
(1908-1994)

Impromptu (1951)

Jacques Ibert
(1890-1962)

BRIEF PAUSE

Adagio and Allegro, Op. 70

Robert Schumann
(1810-1856)

Trumpet Concerto in E-flat Major, S. 49

Johann Nepomuk Hummel
(1788-1837)

I. Allegro con spirito

II. Andante

III. Rondo: Allegro

Aesop's Fables (1992)

Anthony Plog
(b. 1947)

I. The Tortoise and the Hare

IV. The Dove and the Ant

V. The Mule

50M
2013
212

UNIVERSITY OF LOUISVILLE®

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Thursday, November 7, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Reflections

I. Cancion

IV. Danza

Paul Basler
(b. 1963)

Ian Wolfe, *horn*
(student of Bruce Heim)
Elizabeth Wolfe, *piano*

The Great Train Race

Ian Clarke
(b. 1964)

Sarah Kurtz, *flute*
(student of Kathleen Karr)

Sonata for Trumpet and Piano

II. Allegretto

Eric Ewazen
(b. 1954)

Clinton Linkmeyer, *trumpet*
(student of Michael Tunnell)
Debbie Dierks, *piano*

Unquiet Spirits

John Mackey
(b. 1973)

Io Saxophone Quartet
(students of Adam McCord)

Zach Schlaug, *soprano saxophone* Damien Hicks, *alto saxophone*
David Cecil, *tenor saxophone* Brian Herald, *baritone saxophone*

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2013
168

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Derby City Brass Band

Dr. Pat Stuckemeyer, *Director*

A Celebration of Freedom and Sacrifice

Sunday Evening
November ~~October~~ 10, 2013
7:30 p.m.

Comstock Concert Hall

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PROGRAM

Star Spangled Banner

Francis Scott Key
John Stafford Smith

Esprit De Corps

Robert Jager
arr. Patrick Sheridan

Believe Me, If All Those Endearing Young Charms

Traditional
arr. Donald Hunsberger
adapt. Luis Maldonado

Dr. Michael Tunnell, *cornet*

Nobles of the Mystic Shrine

John Philip Sousa
arr. Noah D. Taylor

Bob Spiegelhalter, *conductor*

God of Our Fathers

Thomas Knox
arr. Patrick Sheridan

INTERMISSION

In Pursuit of Valor

Noah D. Taylor

Eternal Father, Strong to Save

Claude T. Smith
arr. Noah D. Taylor

O Magnum Mysterium

Morten Lauridsen
trans. H. Robert Reynolds
arr. Sam Pilafian

The Directorate

John Philip Sousa
arr. Patrick Sheridan

United States Armed Forces Medley

Thomas Knox
arr. Patrick Sheridan

The Stars and Stripes Forever

John Philip Sousa

DERBY CITY BRASS BAND
Dr. Pat Stuckemeyer, *Director*

SOPRANO CORNET
Reese Land

SOLO CORNET
Michael Tunnell
Mike Jones
Jon Wysong
Chris Pate

SECOND CORNET
Jennie Kling
David Jaffe
Trevor DeJarnett

THIRD CORNET
Mike Stites
Sam Loomis
Steven Barton
Jim Straub

REPIANO CORNET
Emily McCord

FLUGELHORN
Mike Pawul

ALTO HORN
Laura Floyd
Joey Thieman

BARITONE
Bob DeHoag
Chris Dye

EUPHONIUM
Robert Crafton
Noah Taylor

TROMBONE
Bob Spiegelhalter
David Finley
Jesse Floyd
Anastasi Fafalios

E-FLAT TUBA
Quentin Sharpenstein
Jim Drake
Clint McCanless

B-FLAT TUBA
Norm Epley
James Allen

PERCUSSION
Mike Severance
Pam Fleitz

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November 10, 2013
Comstock Hall, University of Louisville
7:30pm

Derby City Brass Band
Dr. Pat Stuckemeyer, director

Soprano Cornet

Reese Land

Solo Cornet

Michael Tunnell

Don Johnson

Mike Jones

Jon Wysong

Chris Pate

Second Cornet

Jennie Kling

David Jaffe

Trevor DeJarnett

Third Cornet

Mike Stites

Sam Loomis

Steven Barton

Jim Straub

Repiano Cornet

Emily McCord

Flugelhorn

Mike Pawul

Alto Horn

Laura Floyd

Joey Thieman

Baritone

Bob DeHoag

Chris Dye

Euphonium

Robert Crafton

Noah Taylor

Trombone

Bob Spiegelhalter

David Finley

Jesse Floyd

Anastasi Fafalios

E-flat Tuba

Quentin Sharpenstein

Jim Drake

B-flat Tuba

Norm Epley

James Allen

Percussion

Mike Severance

Pam Fleitz

7:30pm

“A Celebration of Freedom and Sacrifice”

Star Spangled Banner

Francis Scott Key
John Stafford Smith

Esprit De Corps

Robert Jager
arr. Patrick Sheridan

Believe Me, If All Those Endearing Young Charms
Dr. Michael Tunnell, cornet

Traditional
arr. Donald Hunsberger
adapt. Luis Maldonado

Nobles of the Mystic Shrine
Bob Spiegelhalter, conductor

John Philip Sousa
arr. Noah D. Taylor

God of Our Fathers

Thomas Knox
arr. Patrick Sheridan

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In Pursuit of Valor

Noah D. Taylor

Eternal Father, Strong to Save

Claude T. Smith
arr. Noah D. Taylor

O Magnum Mysterium

Morten Lauridsen
trans. H. Robert Reynolds
arr. Sam Pilafian

The Directorate

John Philip Sousa
arr. Patrick Sheridan

United States Armed Forces Medley

Thomas Knox
arr. Patrick Sheridan

The Stars and Stripes Forever

John Philip Sousa

DUO PIANO CELEBRATION
Sunday, November 3, 2013
Zahari Metchkov & Dror Biran, *pianos*

PROGRAM

Hymn to a Great City

Arvo Part
(b. 1935)

The Nutcracker Suite, Op. 71a

Pyotr Ilyich Tchaikovsky
(1840-1893)
arr. Nicolas Economou

I. Ouverture Miniature

II. Danse Arabe

III. Danse Chinoise

IV. Danse de la Fée dragée

V. Danse des Mirlitons

VI. Danse Russe Trepak

VII. Marche

VII. Valse des Fleurs

Paganini Variations for Two Pianos

Witold Lutosławski
(1913-1994)

INTERMISSION

Suite, Op. 17, No. 2 for Two Pianos

Sergei Rachmaninoff
(1873-1943)

I. Alla marcia

II. Valse

III. Romance

IV. Tarantella

ELECTRONIC & IMPROVISED MUSIC

Wednesday, November 13, 2013 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Improvisation UofL Improvisation & Experimental Music Ensemble

Chris Kincaid, Michael Kagen & Will Wilder, *guitars*
Israel Cuenca, *drum set* Zach Thomas, *electronics*

Memories of Xiaoxiang Lei Liang

Geoffrey Deibel, *saxophone*

Turbulence Kasia Glowicka

Krista Wallace-Boaz, *piano*

hundreds and thousands Brett Dean
5-Channel Sound-installation for the Kunstfest am Kulturforum, Berlin
(30.12.1999-02.01.2000)

1. Anno Dominae

2. Was spricht die tiefe Mitternacht

Stream Machines and Black Arts Henry Vega

J. Patrick Rafferty, *violin*

Le dernier songe de Samuel Beckett Pierre Jodlowski
for Tenor Saxophone & electronics

Geoffrey Deibel, *saxophone*

Roots – Improvisation for viola and two computers

Brett Dean, *viola*

Henry Vega & Krzysztof Wolek, *electronics*

The University of Louisville School of Music

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer



NEW MUSIC FESTIVAL

November 13-17, 2013

**NEW
MUSIC**

at the
university
of louisville

Brett Dean

featured composer

TABLE OF CONTENTS

GREETINGS

From Dr. Christopher Doane, Dean of the School of Music 3

BIOGRAPHY

Brett Dean, Featured Composer 5

WEDNESDAY, NOVEMBER 13

Electronic & Improvised Music
Program 7

THURSDAY, NOVEMBER 14

Chamber Music
Program 12

FRIDAY, NOVEMBER 15

New Music Ensemble & University Wind Ensemble
Program 20
Personnel 26

SATURDAY, NOVEMBER 16

Grawemeyer Players & University Symphony Orchestra
Program 28
Personnel 32

SUNDAY, NOVEMBER 17

Collegiate Chorale, Cardinal Singers & Percussion Ensemble
Program 34
Personnel 45

GUEST ARTIST BIOGRAPHIES

Geoffrey Deibel, saxophone 11
Elysian Trombone Consort 18
Kasia Glowicka, composer 48
Henry Vega, composer 48

COMPOSER BIOGRAPHIES

49

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*The New Music Festival Organizing Committee would like to
express special thanks for help with the
organization of the festival to:*

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

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THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

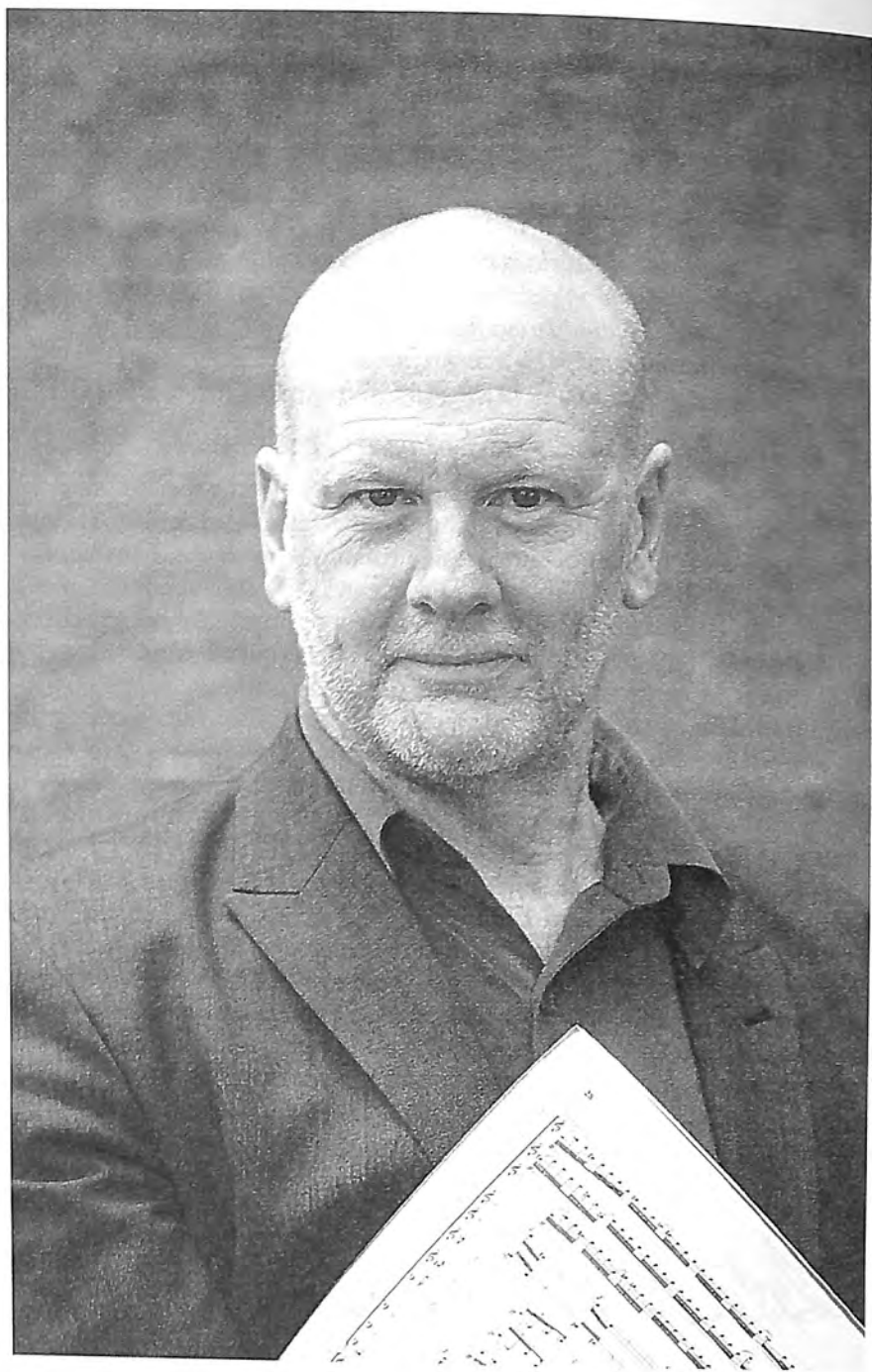
The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.

A handwritten signature in black ink, appearing to read 'Chris Doane', with a stylized, flowing script.

Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

ELECTRONIC & IMPROVISED MUSIC

Wednesday, November 13, 2013 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Improvisation UofL Improvisation & Experimental Music Ensemble

Chris Kincaid, Michael Kagen & Will Wilder, *guitars*
Israel Cuenca, *drum set* Zach Thomas, *electronics*

Memories of Xiaoxiang Lei Liang

Geoffrey Deibel, *saxophone*

Turbulence Kasia Glowicka

Krista Wallace-Boaz, *piano*

hundreds and thousands Brett Dean

5-Channel Sound-installation for the Kunstfest am Kulturforum, Berlin
(30.12.1999-02.01.2000)

1. Anno Dominae
2. Was spricht die tiefe Mitternacht

Stream Machines and Black Arts Henry Vega

J. Patrick Rafferty, *violin*

Le dernier songe de Samuel Beckett Pierre Jodlowski
for Tenor Saxophone & electronics

Geoffrey Deibel, *saxophone*

Roots – Improvisation for viola and two computers

Brett Dean, *viola*
Henry Vega & Krzysztof Wolek, *electronics*

PROGRAM NOTES

Memories of Xiaoxiang - Lei Liang

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both she and the official went insane. My friend, the Chinese composer Mo Wu-ping (1958-1993), once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer at age 34. I composed *Peking Opera Soliloquy* for alto saxophone in his memory in 1994. In the summer of 2002, I met with his family in Beijing and heard more descriptions of his unfinished project. The story still deeply disturbs me, as I continue to be moved by the power of his soul. I decided to revisit pieces of these memories in this project for electronics and saxophone. In this piece, I use some of the materials from my earlier saxophone composition, Mo Wu-ping's singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the ancient Chinese zither composition *Water and Mist over Xiaoxiang*). It is the woman's search for her husband, my friend Mo Wu-ping's search for her, and my search for him—we are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape.

- Lei Liang

Turbulence - Kasia Glowicka

The piece is one of the several series of collaboration between Kasia Glowicka and multimedia artist Emmanuel Flores. The project is inspired by physical phenomenon of turbulence – its force, unpredictability and complexity. Visual soundscapes are pulsating, developing into an abstract narrative that is driven by physical models of turbulence and the growing dramaturgy of the music. From simple the complex and forceful is emerging, growing by multilayered complexity in space and time. And when it's coming into multidisciplinary field it becomes an extended experience. It's about visualizing the sound that gives the audience possibility to immerse into that new reality.

Commissioned by Performing Arts Found Netherlands. The project was a finalist of European competition for live-electronic music projects of ECPNM in 2010.

- Kasia Glowicka

"hundreds and thousands" is a sound installation commissioned by the Berliner Festspiele exploring themes inspired by the turn of the millennium celebrations 1999/2000. It was the Berlin Philharmonic's contribution to the accompanying arts festival, or Kunstfest, that took place at that time. Inspired by the pentagon-shaped design of Hans Scharoun's Berlin Philharmonic Hall, five large loudspeakers were assembled on the square of the "Kulturforum" in front of the hall. The work's four sections were played at various times throughout the four-day festival, and complimented at night by a light display.

One hears not only the musical background of its composer, Brett Dean, but also the extent of his musical interests that reach beyond the regular confines of symphonic music. From Beethoven and Mahler, via rock and jazz elements, through to TV game show soundtracks, *"hundreds and thousands"* is a roller-coaster ride through the sounds of the past century and earlier. But rather than trying to achieve the impossible by referencing an entire millennium's worth of musical and sonic history, Dean created four atmospherically linked pieces that offer the chance to reflect on aspects and themes of the momentous 20th century just as it was coming to a close.

Through the interaction of the five-speaker layout, the entire square was integrated and enlivened with sounds, many of which feature solo contributions by members of the Berlin Philharmonic in combination with a diverse array of other musical and extra-musical sources.

In the first movement, *"Anno Dominae"*, the sounds of a party in full swing give way to an unsettled, even threatening atmosphere in which orchestral and rhythm-section cells and motives interact with the whispered annunciations of year dates from across the 20th century. The movement culminates in the celebratory countdown of the years leading to the millennium change (2001?). Suddenly the party ambience gives way to the reflective voice of a single oboe.

"Was spricht die tiefe Mitternacht" (What saith deep midnight's voice), the second movement, concerns itself in a dark manner with the nature of public celebrations (arguably even such as the one for which the piece was initially created). Formal trumpet fanfares collapse into maddening city sounds; militaristic noises are juxtaposed with solemn lullabies; percussion and brass return with an increasing sense of insistence and harassment.

- Shirley Apthorp

Stream Machines and Black Arts - Henry Vega

Stream Machines and the Black Arts is a fast paced piece of music accompanied by video which playfully joins opposites of musical concepts jumping

between fast and slow, setting sounds that are pure against sounds that are glitchy and noisy. With the title I try to invoke a computation concept into a musical setting referring to the 'age of information' in which we are told we live in. Musically the piece can be envisioned as layers and each layer ends sounding in the same way it begins, these blocks of sound replace the idea of phrases and it's the counterpoint between these layers and the imitating violin that builds the motion of the piece.

The "Stream Machines" comments on the ideals used in the composition of both the music and the video where streams of automated materials are starting and stopping, sometimes slamming together before a new stream of music and video appears. These sounding streams can be harsh and noisy while maintaining a tonal balance with the performing instrument. Layers between the instruments happen with sudden movements, building up the tension of the piece.

- Henry Vega

Le dernier songe de Samuel Beckett - Pierre Jodlowski

I had the idea of this composition while reading some works by Samuel Beckett. As a playwright in particular, he gives us a message defined in terms of absurdity and characterized by a strong distrust of analysis and a wry outlook on our world, human nature and its finitude.

This piece offers a possible continuation to Beckett's world and appears as a permanent dialogue between the saxophone and its sound environment. Nothing really happens here; however, if we pay attention, we'll realise that composition materials have been stripped down and are scarce, nearly obsessional.

We are confined in a world full of selective references (realistic sounds suggesting eventual situations) but which definitely remain suggestive rather than assertive. We have here a constant dialogue which reveals a state of tension as well as one of complicity.

The soundtrack seems to be embodied in a kind of fierce and significant character. We are drawn into a world full of conflicts, of fights, but which has also its sweet or blackly-humoured times. We are surrounded by pathetic radio ghosts, victims of mockery; we experience the joy a «very free» jazz would give us as well as a great tension produced by the extremely distorted spectrum of the saxophone.

Everything here may seem unlikely, there could just be a tangle of situations sliding into one another; unmeaning and drooping energies, complex states opposed to a deep emptiness; nothing more than what is often at work in our dreams...

- Pierre Jodlowski

A few years after joining the Berliner Philharmonic as a violist Brett Dean started to work as a composer, initially working on experimental films and radio projects and as an improvising performer. We are very fortunate that he agreed to join Henry Vega and me in an improvisation set that will come back to the roots and beginnings of his compositional career and draw on the vast experiences of his amazing career as a performer, improviser and composer.

- *Krzysztof Wolek*

GUEST ARTIST BIOGRAPHY

Washington, D.C. native, **Geoffrey Deibel** is emerging as an important voice for the saxophone and contemporary music. He maintains a multi-faceted career as performer, teacher, and researcher. Recent concert highlights include performances at Merkin Hall and Zankel Hall (NYC), and recitals in Stuttgart, Germany, Cortona, Italy, and in Wichita, KS. Geoff has been an invited guest lecturer at Die Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, and at University College Cork, Ireland. He has appeared at the Internationale Ferienkurse für Neue Musik, Darmstadt, the International Iannis Xenakis Festival in Athens, Greece, and World Saxophone Congresses in the UK, Europe, and Thailand.

Geoff has commissioned new works by both established and emerging composers, including Nathan Davis, Jesse Ronneau, Claudio Gabriele, Drew Baker, and David Rakowski. He has also premiered the music of Hans Thomalla, Marc Mellits, Jason Eckardt, Jagoda Szmytka, David Reminick, Amy Williams, Elliott Sharp, Hiroyuki Itoh, and Mari Takano, and has worked with John Adams, Bernard Rands, Howard Sandroff, and Christopher Adler, among many others. Geoff has been frequently featured on the New Music Chicago and Soundfield series in Chicago, and has been a guest at the Drake University New Music Series and Chamber Music Midwest.

Geoff holds degrees in history and music from Northwestern University, and a doctoral degree from Michigan State University. His doctoral thesis focuses on the structural/post-structural dialectic in the narrative codes used by Roland Barthes and their potential use in contemporary music analysis. His principal teachers have included Joseph Lulloff, Frederick Hemke, Leo Saguiguit, and Reginald Jackson. Geoff has held teaching positions at Grand Valley State University, Alma College, and the University of Florida. He currently serves as Assistant Professor of Saxophone and Director of Jazz Studies at Wichita State University. Geoff is a Selmer and Rico Reeds performing artist, and performs on Selmer Paris Saxophones and Rico Reeds exclusively.

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

* graduate student
+ section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

* graduate student

~ UofL faculty

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily a *cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Microgalaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinas, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir Latvija from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Solutarius*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odyssud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer Lei Liang's music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, a *cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guinée, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with "integrative body-voice work."

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of "Best Contemporary Work" at the German National Choir Competition in 2006 for his a *cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

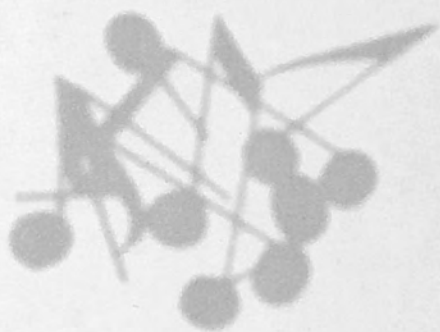
Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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CHAMBER MUSIC

Thursday, November 14, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Firebox (2012)

Yvonne Freckman
(b. 1988)

Krista Wallace-Boaz, *piano*

The Stolen Child (2010)

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Brett Dean, *viola*

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John Ritz
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Adam McCord, *saxophone*
Krista Wallace-Boaz, *piano* Greg Byrne, *percussion*

INTERMISSION

ELYSIAN TROMBONE CONSORT

Timothy Anderson, Brett Shuster & Nathan Siler, *trombones*
Chad Arnow, *bass trombone*

Hymn and Alleluia

John Siler
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Raymond Horton
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World Premiere

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David Faleris
(b. 1982)

Danza Lección (2013)

Frederick Speck
(b. 1955)

Kentucky Premiere

2013
2013
213

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, November 14, 2013

3:00 p.m.

Comstock Concert Hall

CONVOCATION

Brett Dean, Grawemeyer Award-winning Composer

Bliss, from novel to opera

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger

Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

The University of Louisville School of Music

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer



NEW MUSIC FESTIVAL

November 13-17, 2013

**NEW
MUSIC**

at the
university
of louisville

Brett Dean

featured composer

TABLE OF CONTENTS

GREETINGS

From Dr. Christopher Doane, Dean of the School of Music 3

BIOGRAPHY

Brett Dean, Featured Composer 5

WEDNESDAY, NOVEMBER 13

Electronic & Improvised Music
Program 7

THURSDAY, NOVEMBER 14

Chamber Music
Program 12

FRIDAY, NOVEMBER 15

New Music Ensemble & University Wind Ensemble
Program 20
Personnel 26

SATURDAY, NOVEMBER 16

Grawemeyer Players & University Symphony Orchestra
Program 28
Personnel 32

SUNDAY, NOVEMBER 17

Collegiate Chorale, Cardinal Singers & Percussion Ensemble
Program 34
Personnel 45

GUEST ARTIST BIOGRAPHIES

Geoffrey Deibel, saxophone 11
Elysian Trombone Consort 18
Kasia Glowicka, composer 48
Henry Vega, composer 48

COMPOSER BIOGRAPHIES

49

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The 2013 UofL New Music Festival is sponsored by:

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*The New Music Festival Organizing Committee would like to
express special thanks for help with the
organization of the festival to:*

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
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Dr. Frederick Speck

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THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

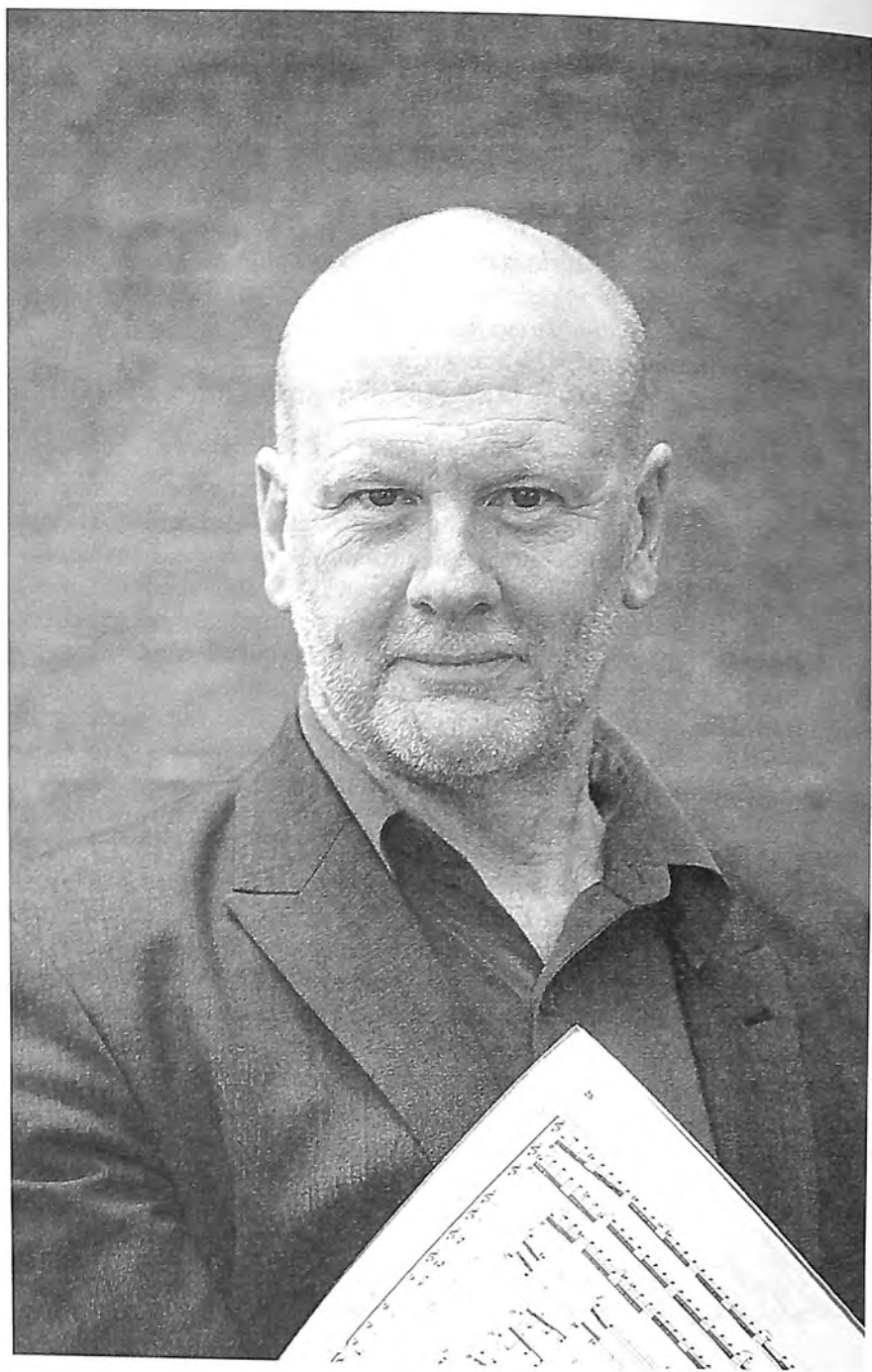
The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.



Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

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Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

CHAMBER MUSIC

Thursday, November 14, 2013 at 8:00 p.m.
Comstock Concert Hall

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(b. 1988)

Krista Wallace-Boaz, *piano*

The Stolen Child (2010)

Marc Satterwhite
(b. 1954)

Paul York, *cello* Dror Biran, *piano*

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Adam McCord, *saxophone*
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World Premiere

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PROGRAM NOTES

Firebox - Yvonne Freckmann

Firebox for piano solo exudes the burning energy of a toccata. As the piece developed, I began to see images of trains, chugging or racing along at different speeds through changing terrain. In a steam locomotive, the firebox is the fire chamber that heats the water to produce steam. What a fantastic intensity it takes to power a giant locomotive and its cars!

It had been about four years since I had the chance to write a piano solo, and I had a blast exploring different techniques, such as the cross-hand technique that became a central feature of the piece. I composed *Firebox* in Fall 2012 for my dear friend Jordan Waller on the occasion of her Master's Recital at the University of Louisville, and am delighted to have her teacher, Dr. Krista Wallace-Boaz perform it on the New Music Festival this year.

- Yvonne Freckmann

The Stolen Child - Marc Satterwhite

The Stolen Child was inspired by the poem of the same title by William Butler Yeats. One of his best-known early poems, *The Stolen Child* is a literary exploration of the folk ballad form, and is on a theme common in Irish mythology, that of the human child who is stolen (in this case seduced, really) away from the mortal world by faeries. The faeries speak to the child of the sorrows and uncertainties of human life, contrasting this with the idyllic life (supposedly) led by the faeries.

The movement titles are lines from the poem. The first is the last line of the refrain that, in varied form, ends each stanza. This piece does not attempt to follow the narrative of the poem, but instead simply seeks to express the emotion or imagery of the poetic phrases.

- Marc Satterwhite

Rage - Rene Orth

In my last semester as a masters student, I had the privilege of taking private cello lessons with Mr. Paul York. We developed a good friendship and bond over many things, but perhaps most important – new music. I am honored that Mr. York would ask me to write a piece for him. Mr. York specifically asked for “four minutes of bombastic cello playing.” And so that is what I wrote.

I felt that a quote from Dylan Thomas’ “Do Not Go Gentle into That Good

Night" was most appropriate for the inspiration of this piece:
"...Rage, rage against the dying of the light"

- Rene Orth

Snow Dreams - Joan Tower

There are many different images of snow, its forms and its movements: light snow flakes pockets of swirls of snow, rounded drifts, long white plains of blankets of snow, light and heavy snowfalls, etc. Many of these images can be found in the piece, if in fact, they need to be found at all. The listener will determine that choice.

Snow Dreams was completed in January 1983 and is dedicated to Sharon Isbin and Carol Wincenc, who commissioned it through a grant from the Schubert Club.

- Joan Tower

Intimate Decisions - Brett Dean

This piece for solo viola was commissioned by the German violist (and my Berlin Philharmonic colleague) Walter Küssner as part of a CD project of works for solo viola planned with a Canadian recording company for the 1998/99 season.

As the title implies, this is music of a private nature, and I must say I found the task of writing a work for a single string instrument strangely akin to writing a personal letter or having an intense discussion with a close friend. The piece opens with a short series of single motives: a minor 3rd, a major 7th, and a perfect 4th, all very distant in character, then a more assertive minor 6th - minor 9th motive, followed later by a chain of oscillating harmonics skating across the lower strings. Slowly these separate elements start reacting to one another, and the mood changes, developing from the distant nature of the opening to something more freely rhapsodic and determined, then evolving further through moments of sudden drama, anger, flighty virtuosity or even calm and tenderness.

After exploring the implications of this "conversation" and sinking to an uneasy quietness, the viola's ensuing whisperings gather momentum, leading to an impassioned climax. The aftermath of this peak leaves an unresolved, gently rocking echo of what has been "discussed" in the guise of the harmonics from the opening.

The name *Intimate Decisions* comes from a painting by my wife, the Australian painter Heather Betts.

I gave the first performance on the 21st June, 1997 at the International Chamber Music Festival in Leicester, England. The first performance in

Australia followed a week later in the Sth. Melbourne Town Hall at a recital of the National Academy of Music.

- Brett Dean

Carne Cruda Squarciata dal Suono di Sassofono - John Ritz

Our pasta is like our rhetoric, only good for filling up our mouths. It's enjoyment lies entirely in the way it forces the jaws open, the way it demands voluptuous self-abandonment, the way it sticks to the palate and to the intestines, the way the eater feels he has become one with it, knotted into a sticky ball and re-fashioned. It's short-lived bliss. We suddenly feel as leaden as false coins. We have no more easy syllables or ready images. Our thoughts wind round each other, get mixed up and tangled like the vermicelli we've taken in. Heaven help us if we are about to enter a discussion or join a lover. Rhymes are fatuous, witticisms cretinous, reasoning impossible when tremors of the bowel disturb them. We know that sins of the gullet are the most quickly punished. The sin of pasta is expiated instantly. The stomach expands at the expense of the brain.

- Rampereti

From today our kitchen has banished pastasciutta. We have come to this decision because pasta is made of long silent archeological worms, which, like their brothers living in the dungeons of history, weigh down the stomach and render it useless. You mustn't introduce these white worms into the body unless you want to make it as closed, dark and immobile as a museum.

- Fillin

Hymn and Alleluia - John Siler

Tonight's work *Hymn and Alleluia* represents two contrasting musical styles for trombone quartet. The "hymn" is very tonal and utilizes church modes, particularly the mixolydian. The "Alleluia" makes use of parallel harmony using second-inversion triadic harmony. He incorporates inverted ninth chords during both sections of the piece. The work is scored for three tenors and one bass trombone. The work had its world premier in September of 2013 at the Cincinnati Conservatory of Music by the Elysian Trombone Quartet.

- John Siler

Night's Journey - Brett Dean

The single-movement work is, as the title implies, inspired by both the tranquillity and otherworldiness of night-time, sleeping and dreams. Listening to previous recordings of the Triton Trombone Quartet, I was immediately struck by their homogeneity and beauty of sound, the power that four trombones have at their disposal, and, perhaps most surprisingly, by the sense of intimacy and delicacy that can be achieved by this combination of instruments.

The piece begins with nothing more than the outline of a harmonic scheme in the outer voices, points on a curve that are occasionally punctuated by a short repeated glissando motif that becomes a major signpost along this journey. The inner voices tentatively add a distant chorale to this framework. As this chorale aspect starts to take precedence over the pointillist motifs of the opening, the shape of the music changes into something more jagged, less consolatory. These contrasting aspects of night, a time when we often reach our highest levels of not only piece but also passion and vulnerability, continue to play out their conflict, tumbling at its peak by way of the glissando motif.

We are then led back into a lugubrious night-time world, that, while quietened, is by no means at peace.

Commissioned by the Triton Trombone Quartet for the 1998 CD project "Triton's Journey" for the Swedish label BIS, Night's Journey was also first performed by the quartet at the 111th anniversary celebrations of the Eckhardtsheimer Trombone choir in the Eckhardtskirche, Bielefeld on 4th October 1997.

- Brett Dean

Episodes - Ray Horton

Episodes is derived from two shorter works: one written for the Louisville Orchestra Trumpet Section for a performance at the 1980 International Trumpet Conference at Columbus, OH; and another premiered by a trombone quartet made up of LO members and Kentucky university faculty at the Kentucky Trombone Workshop (Morehead University, 1985). I took the opportunity of this year's performance to make some revisions in both works and combine them into a two-movement piece. "Annunciations" is in a simple ABA form - much of the A section sets the three tenor trombones against the bass trombone both rhythmically and tonically, all at full volume, while the middle section is more sedate. "Reflection; Confrontation" is based on the pitches a-b-c, and features an increase in tempo spread over its brief three-plus minutes. Tonight marks the first performance of *Episodes*.

- Ray Horton

City of Arts and Sciences - David Faleris

The City of Arts and Sciences (La Ciudad de las Artes y las Ciencias) is a modern multi-structure complex designed by two Spanish architects: Santiago Calatrava (from Valencia) and Félix Candela (from Madrid). Various buildings within the complex opened as they were completed throughout the 1990s and 2000s. While the "city" has become a prominent entertainment and tourist attraction -- boasting a museum, planetarium, aquarium, opera house, concert hall, and much more -- one glance at the modern architecture, tranquil pools, and open plazas will stop you in your tracks!

- David Faleris

Danza Lección - Frederick Speck

Whether it was Fred and Ginger, Gene and Rita or Margot and Rudolf, at their best they didn't use the music to create the dance, but together, they became the music. In essence, it's the music that teaches the dance; melodic contours that cue a gentle ebb and flow, triple-meter arabesques that incite circling waltz patterns, or electrifying rhythms that demand *merengue* and salsa are sounds that first move with each other on the dance floor of silence. *Danza Lección* was commissioned by the Elysian Trombone Consort.

- Frederick Speck

ELYSIAN TROMBONE CONSORT

Timothy Anderson, Brett Shuster & Nathan Siler, *trombones*
Chad Arnow, *bass trombone*

Formed in 2009, the **Elysian Trombone Consort** continues with its passion for trombone chamber music. The consort has performed recitals at the University of Cincinnati, College-Conservatory of Music (CCM), University of Southern California, Mesa College (San Diego), the Peabody Institute of the Johns Hopkins University, Elizabethtown State Theatre (KY) and the historic Mt. Vernon United Methodist Church in Baltimore. They have also performed a featured recital at the 2012 College Music Society National Convention in San Diego and the International Trombone Festival (ITF) in 2013. Elysian premiered Frederick Speck's *Danza Lección* during their full-length recital at the ITF.

Committed to the continued development of new repertoire for trombone ensemble, the Elysian Trombone Consort has premiered works by David Fetter, Rodney Oakes and Don Bowyer. In addition, the quartet will premiere a new work by Matt Vandegriff in 2013. The group has also premiered John

Crouch's *Concerto for Four Trombones and Wind Ensemble* with the Peabody Wind Ensemble in Baltimore and performed this concerto with the CCM Wind Ensemble. Upon hearing a recording of his Trombone Quartet, composer Walter Ross exclaimed, "WOW! What a super performance! I have never heard that piece done so well, with such energy, precision and spirit!"

Timothy Anderson is Assistant Professor of Trombone at the University of Cincinnati, College Conservatory of Music. In addition, he serves as principal trombone of the Dayton Philharmonic Orchestra. He also performs regularly with the Cincinnati and Columbus Symphony Orchestras and as a soloist and clinician.

Chad Arnow has been the bass trombonist of the Dayton Philharmonic Orchestra since 2000. He is a frequent performer with the Cincinnati Symphony and Pops and is on the faculties of Xavier University and the College of Mt. St. Joseph. In addition, he has performed with the Columbus Symphony, Cincinnati Chamber Orchestra and the West Virginia Symphony.

Grammy Winner **Brett Shuster** is the Professor of Trombone at the University of Louisville. He has been a member of the Chestnut Brass Company and performed with the San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera and Boston Philharmonic. He is the trombonist with the Louisville Brass and a frequent performer with the Louisville Orchestra.

Founding member **Nathan Siler** served as auxiliary second trombone of the Louisville Orchestra during the 2012-2013 season. He has served as principal trombone with the Orquestra de la SEC in Xalapa, Veracruz, Mexico and as a member of the Charlotte Symphony Orchestra. Additional appearances include the Cleveland Orchestra, Baltimore Symphony, North Carolina Symphony, Louisville Orchestra, Tucson Symphony and Dayton Philharmonic. He has also performed with Randy Newman, Wayne Shorter and the American Brass Quintet.

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

* graduate student
+ section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

* graduate student

~ UofL faculty

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily a *cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Microgalaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinas, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir Latvija from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Solutarius*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odyssud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer Lei Liang's music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, a *cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guinée, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with "integrative body-voice work."

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of "Best Contemporary Work" at the German National Choir Competition in 2006 for his a *cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

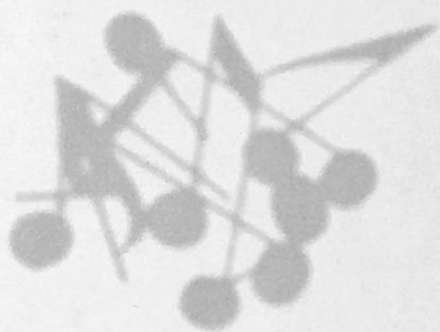
Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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194

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Brass Chamber Music

Monday Evening

November 25, 2013

8:00 p.m.

Comstock Concert Hall

PROGRAM

Sonata No. 22

From the *Charamela Real* (ca. 1550)

Anonymous

UofL Baroque Trumpets

Dr. Michael Tunnell, *Director*

Dr. Mark Lynn, Nick DeJarlais, David Jaffe,
Clinton Linkmeyer, Trevor Webb, *Baroque Trumpets*
Matthew McClimon, *tympani*

Der ehlich Stand

Johannes Schultz (1582-1653)

UofL Historic Brass Ensemble

Dr. Michael Tunnell & Dr. Brett Shuster, *Directors*
Nick DeJarlais, David Jaffe, Clinton Linkmeyer, *Cornetto*
Tim Hutchens, Tom Mucaluso, Sebastian VanHorn, *Sackbut*

Ave Maria

Franz Biebl (1906-2001)

arr. Mark Jenkins

Procession of the Nobles

N. Rimsky-Korsakov (1844-1908)

arr. Mike Forbes

UofL Tuba-Euphonium Ensemble

Clinton McCanless, *Director*

Euphoniums:
Jared Anderson
Rachel Casey
Chris Dye
Tyler Hart

Tubas:
Blake Manion
Matheus Silva
Colin Wise

Quartet No. 2 in B-flat Major for Brass, Op. 29

Moderato quasi Andante

Allegro vivo

Wilhelm Ramsöe

(1837-1895)

Edited by Donald G. Miller

Friday Brass Quartet

Emily Cooksey & Noah Peak, *trumpets*
Caitlin Thompson, *trombone*
Sam Hornbuckle, *bass trombone*

Canzon per sonare No. 2

Giovanni Gabrieli (c.1554/57-1612)

Edited by Robert King

Monday Brass Quartet

Chris Labrum & Sam Loomis, *trumpets*
Seth Berkenbosch, *horn*
Blake Manion, *tuba*

Prelude and Fugue in A Minor

Johann Sebastian Bach (1685-1750)

arr. Lowell Shaw

UofL Horn Ensemble

Seth Berkenbosch
Hannah Doyle
Andrew Osborn
Emily Smith

Jake Campbell
Josh Goodman
Matt DeVore
Ian Wolfe

Path of Discovery

Erik Morales (b. 1966)

Cityscapes

Erik Morales

Rush Hour

Skyscrapers

Rhythm of the City

Graffiti

Roland Barrett

Quarter=172

Quarter=108

Quarter=72

Quarter=116

UofL Trumpet Ensemble

Dr. Michael Tunnell, *Director*

Nick DeJarlais, Clay Parler, David Jaffe, Erika Howard,
Clinton Linkmeyer, Kristian Kempker, Trevor Webb, Sam Loomis,
Rachel Hibser, Chris Pate, Luke Stevens, Holly Boyles,
Chris Labrum, Noah Peak, Emily Cooksey, Kelsey Voit

Canzona for 8 Trombones: To Emory Remington (1969) Walter S. Hartley
(b. 1927)

Thomas Macaluso, *conductor*

Dormiva Dolcemente

Giovanni Gabrieli (1554-1612)
Arr. Steven Frank

Brett Shuster, *conductor*

Morgenmusik

Paul Hindemith (1895-1963)

Timothy Hutchens, *conductor*

UofL Trombone Ensemble

Brett Shuster, *Director*

Timothy Hutchens
James Clark
Sebastian VanHorn
Caitlin Thompson
Michael Tignor

Thomas Macaluso
Ethan Evans
Elizabeth Walker
Josh Barnes
Samuel Hornbuckle

Four

Miles Davis (1926-1996)
Arr. Ethan Evans

You Stepped Out of A Dream

Nacio Herb Brown (1896-1964)

Birdland

J. Zawinul (1932-2007)
Arr. Dave Borkenhagen

UofL Jazz Trombones

Tim Hutchens & Brett Shuster, *Directors*

Timothy Hutchens
Ethan Evans
Sebastian VanHorn

Elizabeth Walker
Caitlin Thompson
Thomas Macaluso

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172

NEW MUSIC ENSEMBLE
WIND ENSEMBLE

Friday, November 15, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

NEW MUSIC ENSEMBLE
Amy I. Acklin, *director*

At Sixty for string quartet (2013)

Steve Rouse
(b. 1953)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Toward the Sea for Alto Flute and Guitar (1981)

Toru Takemitsu
(1930-1996)

I. The Night
III. Cape Cod

Jabez Co, *alto flute* Michael Kagan, *guitar*

nocturne series: 5 for string quartet & field recording (2012) Chaz Underriner
(b. 1987)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Vita Brevis (2002)

Paul Moravec
(b. 1957)

I. Lullaby
II. My Heart Leaps Up
III. Mezzo Cammin
IV. The Coming of Wisdom With Time
V. In Remembrance

Erin Bryan, *soprano*
Mat Madonia, *violin* Anna Patterson, *cello*
Natalie Rahn, *piano*

red desert (2011)

E. A. Birman
(b. 1987)

Winner of the 2013 University of Louisville
Frank Abell Young Composer's Competition

Jabez Co, *piccolo* Samantha Holman, *clarinet*
Natalie Rahn, *piano* Matthew Wetmore, *percussion*
Steven Kinnamon, *violin* Ian Schroeder, *cello*

INTERMISSION

WIND ENSEMBLE
Frederick Speck, *director*

Engelsflügel (2013)

Brett Dean
(b. 1961)

World Premiere

Garden of Exile (2005)

Marc Satterwhite
(b. 1954)

I. Garden of Exile
II. Fallen Leaves in the Memory Void

World Premiere

The University of Louisville School of Music

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer



NEW MUSIC FESTIVAL

November 13-17, 2013

**NEW
MUSIC**

at the
university
of louisville

Brett Dean

featured composer

TABLE OF CONTENTS

GREETINGS

From Dr. Christopher Doane, Dean of the School of Music 3

BIOGRAPHY

Brett Dean, Featured Composer 5

WEDNESDAY, NOVEMBER 13

Electronic & Improvised Music
Program 7

THURSDAY, NOVEMBER 14

Chamber Music
Program 12

FRIDAY, NOVEMBER 15

New Music Ensemble & University Wind Ensemble
Program 20
Personnel 26

SATURDAY, NOVEMBER 16

Grawemeyer Players & University Symphony Orchestra
Program 28
Personnel 32

SUNDAY, NOVEMBER 17

Collegiate Chorale, Cardinal Singers & Percussion Ensemble
Program 34
Personnel 45

GUEST ARTIST BIOGRAPHIES

Geoffrey Deibel, saxophone 11
Elysian Trombone Consort 18
Kasia Glowicka, composer 48
Henry Vega, composer 48

COMPOSER BIOGRAPHIES

49

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The 2013 UofL New Music Festival is sponsored by:

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*The New Music Festival Organizing Committee would like to
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organization of the festival to:*

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

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Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

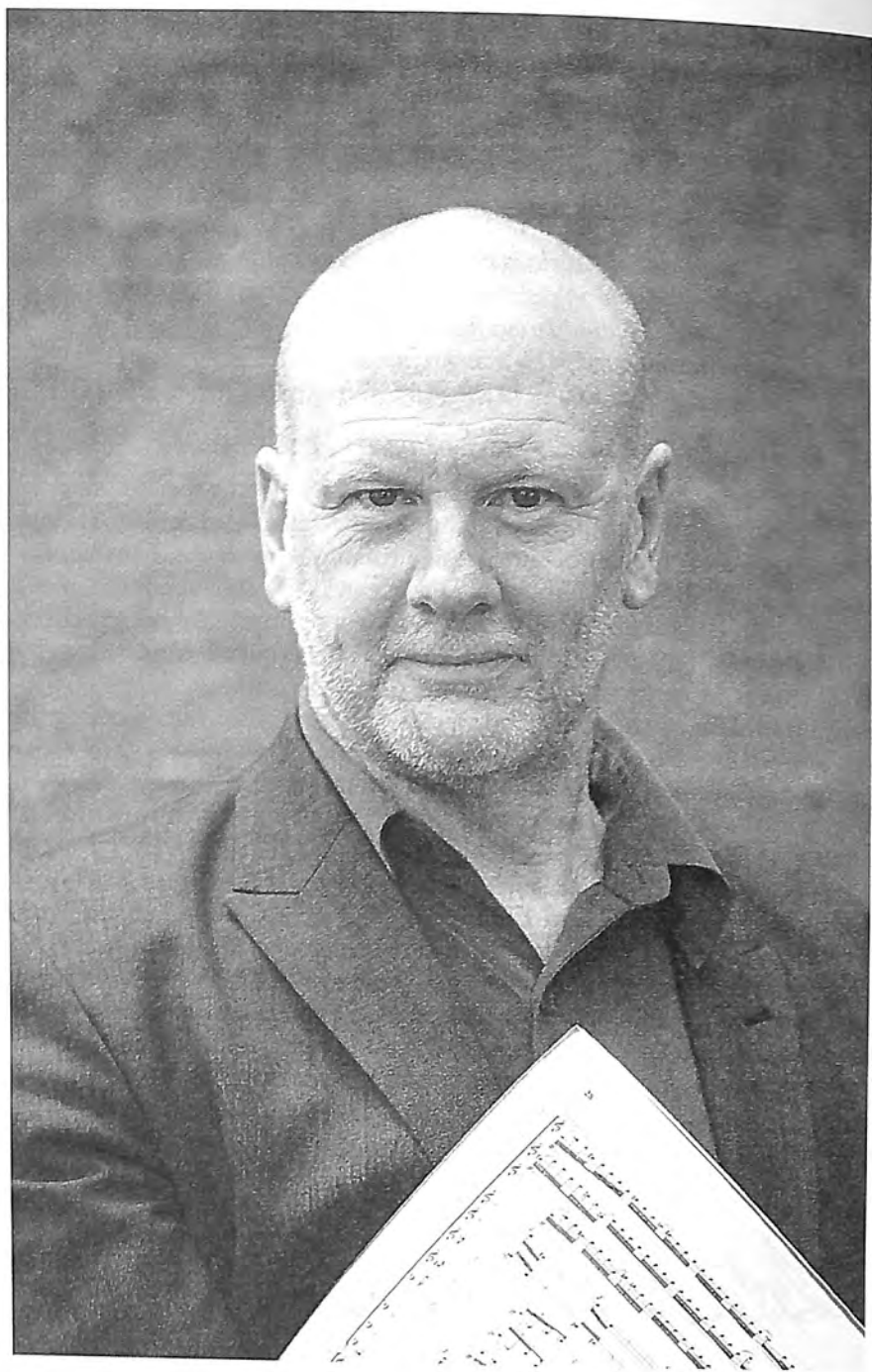
The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.



Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

NEW MUSIC ENSEMBLE
WIND ENSEMBLE

Friday, November 15, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

NEW MUSIC ENSEMBLE
Amy I. Acklin, *director*

At Sixty for string quartet (2013)

Steve Rouse
(b. 1953)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Toward the Sea for Alto Flute and Guitar (1981)

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Brett Dean
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World Premiere

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Marc Satterwhite
(b. 1954)

I. Garden of Exile

II. Fallen Leaves in the Memory Void

World Premiere

PROGRAM NOTES

At Sixty for string quartet - Steve Rouse

In December 2012, a Louisville businessman contacted me about composing a string work as a surprise birthday gift for his wife, who was to turn sixty in June 2013. The result was *At Sixty* for string quartet.

As it happened, my sixtieth birthday was during the 2013 summer, and I couldn't help reflecting and reviewing my own life while I was composing this work. Those reflections and the work itself contain a wide range of feelings, from pleasant reminiscences and intensely joyful memories to more subdued, somber thoughts. To me, *At Sixty* is not a work for a sweet-sixteenth birthday, but one of deeper reflection on a life long-lived, in which gratitude and regret live side by side, accommodating one another, comfortable in their familiarity.

- Steve Rouse

Toward the Sea for Alto Flute and Guitar - Toru Takemitsu

Toward the Sea is the first composition of twelve which musicologists categorize as the 'Waterscape' series. The piece includes what is referred to as Takemitsu's 'S-E-A' motive which uses the German nomenclature Es [Eb]-E-A. Takemitsu composed two additional versions of the work - *Toward the Sea II* (1981) for alto flute, harp, and string orchestra and *Toward in the Sea III* (1989) for alto flute and harp which both preserved the same alto flute part as the original. Interestingly, author Greg Gatenby included a manuscript of Takemitsu's score in his art book *Whales: A Celebration* (1983).

Movement I, *The Night*, was premiered in Toronto by Robert Aitken and Leo Brouwer on February, 1981. The entire work was first performed on May 31, 1981 by Hiroshi Koizumi and Norio Sato in Tokyo. The composer noted in the score that he was "grateful to these four performers for their collaboration, especially for the technical advice of Hiroshi Koizumi and Norio Sato."

- Amy Acklin

nocturne series: 5 - Chaz Underriner

nocturne series: 5 is part of a collection of pieces written for various chamber ensembles and field recording. The composer states that "In all the pieces of the *nocturne series*, there are three primary sonic elements: the live performers, the played back field recording and the naturally occurring sound

of the performance environment. All three of these elements are equally important to conception of the series as a whole as well as the success of a performance."

- Amy Acklin

Vita Brevis - Paul Moravec

Vita Brevis, a cycle of five songs, follows a life's passage from infancy through youth, middle age, and old age to death. Beginning with James Agee's hauntingly dark *A Lullaby* and ending with Mary Frye's transcendent *In Remembrance*, the cycle's life trajectory moves perhaps counter-intuitively, from darkness to light, from despair to hope. Youth is represented here by Wordsworth's *My Heart Leaps Up*. The poem's wonderfully paradoxical "The child is father of the man" leads naturally into the song about middle age, a "mash-up" of the opening lines of Dante's *Inferno* with an excerpt from Longfellow's meditation on those very lines, *Mezzo Cammin*. Yeats's *The Coming of Wisdom with Time* concerns the perspective afforded by the passage of time, one of the few positive aspects of the process of aging.

The texts in this cycle appeal to me, in part, for their simple clarity and directness of expression, and none more so than *In Remembrance*... The *brevis* in the title *Vita Brevis* refers to the relatively short duration of the song cycle itself, and to the feeling that life, no matter how long in years, is always too brief. The cycle's theme can be summarized by Thomas Carlyle's phrase: *One life: a gleam of time between two eternities*.

- Paul Moravec

red desert - E. A. Birman

Characterized as "animalistic," "hypnotic," and "edge of the seat," Eugene Birman's musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

The desert is a foreign thing to many people; at least, I think it seems so on the surface. Those things we associate with desert – sand, heat – are just nothing compared to what a desert can be, what it perhaps is, even. The desert is not a place but an idea: only once the realization is made, can something become "desert." And for me, what it has become for me, this realization, is simply one of thirst. Dry parched throat, mortality, healed by water...

When you travel through a real, physical desert, as I have many times, these sensations are primary: distance, linearity, destination. This piece is

"structured" on those sensations and narrated by the thirst I mentioned before.

The only indeterminate aspect is the arrival, for it is always in question and experienced differently, in physical and emotional terms, of course. In this case, the arrival is a surprise. I am loathe to call it a "salvation" of sorts, in terms of the material, but it is a momentary glance away from inevitability. For to cross the desert: by itself, this idea, is one of beating the odds.

- Eugene Birman

Engelsflügel - Brett Dean

On my first visit to Louisville University in 2009, I had the great pleasure of hearing the University's Wind Symphony in full flight; confident, marvelous playing of strong and robust music. It's such a wonderful tradition in American universities and Louisville seems particularly well catered for in this regard, with great players and excellent teaching and direction. Having been asked by the University to write a work for Fred Speck and his Wind Symphony, I thought from the outset it would be fascinating to write a somewhat atypical piece for an ensemble of such potent sonic potential: quiet, fragile music that only hints momentarily at the latent power within its instrumental line-up.

What emerged is entitled *Engelsflügel* or "Wings of Angels", a short essay in mostly hushed, inward, even flighty textures. It found its beginnings in a recent set of piano pieces of mine that paid homage to the piano music of Johannes Brahms. Having started out as an examination and exploration of the very particular accompanying figurations found in Brahms' songs and duo sonatas, *Engelsflügel* took on a life of its own as I investigated the many timbral possibilities of this ensemble. The music oscillates between secretive whispers, cascading wind arpeggios and austere, almost funereal brass chorales.

- Brett Dean

Garden of Exile - Marc Satterwhite

Garden of Exile was inspired by a visit to the Berlin Jewish Museum in early 2005. The museum, designed by Daniel Libeskind, has gotten perhaps as much attention for its unique and symbolic architecture as for its displays. While certainly the museum is about much more than just the Holocaust, any museum devoted to the history of Jews in Germany must of necessity devote a great deal of attention to that huge historical tragedy.

There are a line of Voids, empty, unadorned rooms running lengthwise through the building, expressing the emptiness in Europe after the deporta-

tion and murder of so much of its Jewish population. There are also three axes, underground passageways, one of which leads to the Garden of Exile. This is a surreal-appearing outdoor space. There are 49 pillars, each six meters tall (a little less than 20 feet). These are set at an angle, and growing out of the top of each pillar are olive trees, the traditional Jewish symbol of peace and hope. Despite this symbolism, the effect is very unsettling, due perhaps to the weird angle of the pillars, and to the unreachable distance of the trees. To me, the energy of the Garden was bleak and somehow almost violent. This effect was perhaps amplified by the fact that we visited on a very gray and cold winter day.

In one of the Voids, named the Memory Void, there was a temporary display by sculptor Menashe Kadishman, called *Fallen Leaves*. Over 10,000 heavy iron leaves, with rough human faces cut into them, covered the floor. Visitors had to walk over them to explore the area, which created a distinct clinking sound in the echoing space of the void. It was extremely disconcerting to walk over these amalgams of leaves and human faces, many of which appeared to be screaming.

My music for the two movements expresses the violent energy I perceived in the *Garden of Exile*, and the more contemplative, but still very disturbing, emotions engendered by *Fallen Leaves*. In the latter, in particular, metallic percussion instruments imitate the sounds of the metal leaves as they were walked upon.

Garden of Exile was written for the University of Louisville Wind Ensemble, Frederick Speck, conductor.

- Marc Satterwhite

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES

Carrie Ellis + picc	Danville
Sam Williams + picc	Alvaton
Sarah Kurtz + picc	Louisville
Meaghan Spencer + picc	LaGrange
Chelsea Reidinger + picc	Floyds Knobs, IN

HORNS

Tyler Taylor	Louisville
Jake Campbell	Greer, SC
Emily Smith	Elizabethtown
Andrew Osborn	Lexington
Mason Gatch	Milford, OH

OBOES

Lindsay Foster	Florence
Scott Sams	Lexington
Jim Hardaway	Jeffersonville, IN

TRUMPETS

Nick Calcamuggio	Carmel, IN
Clay Parler	Charlotte, NC
Brandon McKinley	Hopkinsville
Clinton Linkmeyer	Laconia, IN
Chris Pate	Louisville

CLARINETS

Samantha Holman	Louisville
Alex Enyart	Alexandria
Katie Teremi	Ft. Mitchell
Emily Danielson	Paducah
Heather Shelton	Crittenden
Ellen Trammel	Lexington
Walter Yee	Germantown
David Elliott	La Porte, IN

TROMBONES

Tim Hutchens	Murray
Thomas Macaluso	St. James, NY

BASS TROMBONE

James Clark	Smithfield
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BASSOONS

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	LaGrange

EUPHONIUMS

Chris Dye	LaGrange
Tyler Hart	Elizabethtown

ALTO SAXOPHONES

Mitchell Rollins	Mayfield
Damien Hicks	Crittenden
Zach Schlaug	Louisville

TUBAS

Colin Wise	Floyds Knobs, IN
Michael Tignor	Richmond, VA

TENOR SAXOPHONE

David Cecil	Richmond
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PERCUSSION

Matthew McClimon	Fortuna, CA
Kyle McCoy	Pittsburgh, PA
Jecorey Arthur	Louisville
Spencer Zembrodt	Florence
Chris Mudd	Elizabethtown

BARITONE SAXOPHONE

Cambron Little	Owensboro
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DOUBLE BASS

Sydney Simpson	Owensboro
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UNIVERSITY WIND ENSEMBLE

The University Wind Ensemble is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as possessing "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

* graduate student
+ section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

* graduate student

~ UofL faculty

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily a *cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Microgalaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinas, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir Latvija from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Solutarius*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odyssud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer Lei Liang's music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, a *cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guinée, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with "integrative body-voice work."

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of "Best Contemporary Work" at the German National Choir Competition in 2006 for his a *cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

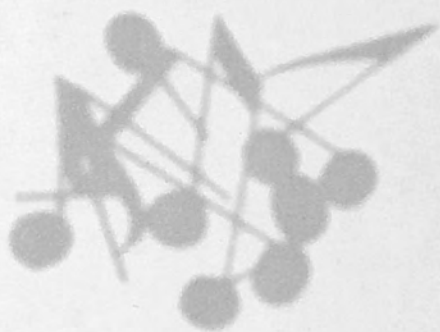
Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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173

**GRAWEMEYER PLAYERS
SYMPHONY ORCHESTRA**

Saturday, November 16, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

GRAWEMEYER PLAYERS

Winter Songs (2000)

Brett Dean
(b. 1961)

Patrick MacDevitt, *tenor*
Kathleen Karr, *flute, alto flute & piccolo*
Jennifer Potochnic, *oboe & English horn*
Dallas Tidwell, *clarinet & bass clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*
Frederick Speck, *conductor*

INTERMISSION

**SYMPHONY ORCHESTRA
Kimcherie Lloyd, *director***

CSX a fanfare for orchestra (2013)

Bryce Fuhrman
(b. 1990)

Quinn Dizon, *conductor*

Ribbon Flow (2009)

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Viola Concerto (2005)

Brett Dean

I. Fragment

II. Pursuit

III. Veiled and Mysterious

Brett Dean, *viola*

The University of Louisville School of Music

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer



NEW MUSIC FESTIVAL

November 13-17, 2013

**NEW
MUSIC**

at the
university
of louisville

Brett Dean

featured composer

TABLE OF CONTENTS

GREETINGS

From Dr. Christopher Doane, Dean of the School of Music 3

BIOGRAPHY

Brett Dean, Featured Composer 5

WEDNESDAY, NOVEMBER 13

Electronic & Improvised Music
Program 7

THURSDAY, NOVEMBER 14

Chamber Music
Program 12

FRIDAY, NOVEMBER 15

New Music Ensemble & University Wind Ensemble
Program 20
Personnel 26

SATURDAY, NOVEMBER 16

Grawemeyer Players & University Symphony Orchestra
Program 28
Personnel 32

SUNDAY, NOVEMBER 17

Collegiate Chorale, Cardinal Singers & Percussion Ensemble
Program 34
Personnel 45

GUEST ARTIST BIOGRAPHIES

Geoffrey Deibel, saxophone 11
Elysian Trombone Consort 18
Kasia Glowicka, composer 48
Henry Vega, composer 48

COMPOSER BIOGRAPHIES

49

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LOUISVILLE®

SCHOOL OF MUSIC

The 2013 UofL New Music Festival is sponsored by:

The University of Louisville School of Music
and the Performing Arts Fund NL

*The New Music Festival Organizing Committee would like to
express special thanks for help with the
organization of the festival to:*

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

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THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

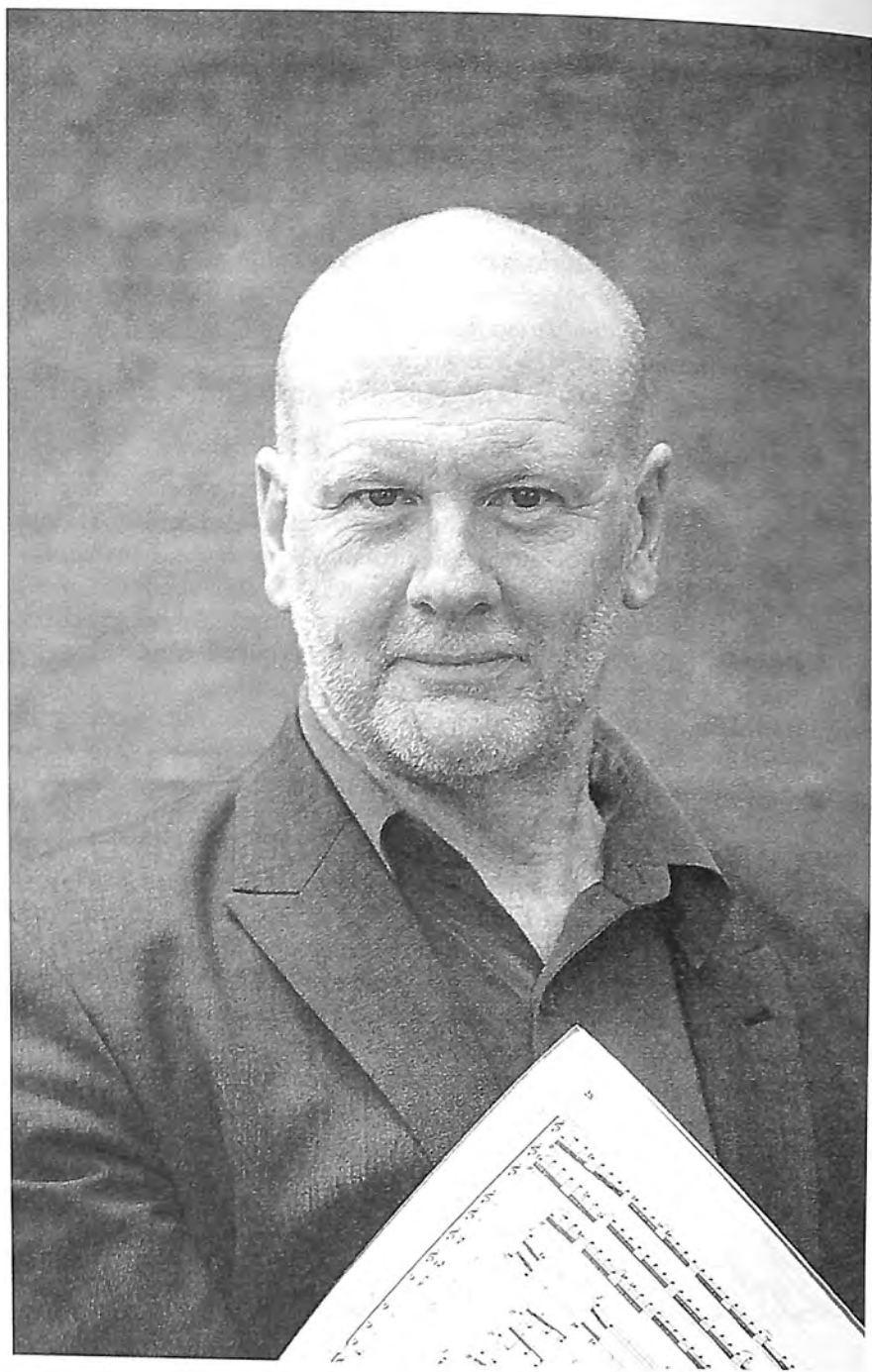
The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.

A handwritten signature in black ink, appearing to read 'Chris Doane', with a stylized, flowing script.

Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

**GRAWEMEYER PLAYERS
SYMPHONY ORCHESTRA**

Saturday, November 16, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

GRAWEMEYER PLAYERS

Winter Songs (2000)

Brett Dean
(b. 1961)

Patrick MacDevitt, *tenor*
Kathleen Karr, *flute, alto flute & piccolo*
Jennifer Potochnic, *oboe & English horn*
Dallas Tidwell, *clarinet & bass clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*
Frederick Speck, *conductor*

INTERMISSION

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CSX a fanfare for orchestra (2013)

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Quinn Dizon, *conductor*

Ribbon Flow (2009)

Frederick Speck
(b. 1955)

Viola Concerto (2005)

Brett Dean

I. Fragment

II. Pursuit

III. Veiled and Mysterious

Brett Dean, *viola*

PROGRAM NOTES

Winter Songs - Brett Dean

It was the sheer fascination of an expat Australian with the unfamiliar extremes of a Berlin winter that inspired me to write my "Winter Songs". They date back to 1994, when I was first approached by the Philharmonic Wind Quintet, however were not fully realised until 2000. I chose five poems by E.E.Cummings that all revolve around images of winter (and, being from his last, posthumously published collection of poems, perhaps confronting the "winter" of his own life, as in the innocent childhood memories of Poem 52 for example), and grouped them into three movements with a lengthy instrumental introduction. Here much of the main material is introduced and explored.

The first two poems (No.s 16 & 17) are good examples of Cummings' highly inventive typographical style, where words are dissolved into constituent parts, often split up across several lines into single letters, giving the words at times unexpected neologisms and new associations. The singer is given space to roam in this literary "geography" of sounds. In Poem 16 for example, Cummings presents the word "suburban" with the segments "s", "ub", "sub", "urba" and "n", offering the tenor the chance to gradually present the word. These two poems portray the unflattering sides of winter in the city, all grime and sludge. Fast, knotty passages of notes in the setting of Poem 17 add to the cluttered, messy feel of the words, with all its "filthy slush".

The central movement is a setting of the more conventionally structured Poem 36, in which Cummings, already in 1962, sends us a searing warning on the dangers of ecological destruction.

The final two movements are free of the negative connotations of winter. There is much less dark and cold, much more a sense of timelessness and openness, more Finland than NYC. In fact, it reminded me of one particularly "golden" November in Berlin, namely in 1989. During the days of the fall of the Berlin Wall, we enjoyed beautiful sunny days with a special clarity of light, combined with a brisk, icy freshness as everyone celebrated at the Brandenburg Gate. I'd never spent so many hours outside during a November before. Winter, with its many extremes, heralds a new beginning and offers intense emotional connections.

- Brett Dean

CSX - Bryce Fuhrman

CSX is a very brief fanfare for orchestra composed for the University of Louisville Symphony Orchestra in 2013. The title refers to trains that as-

saulted my ears night after night while living in my apartment in Louisville, Kentucky while studying for my master's degree.

- Bryce Fuhrman

Ribbon Flow - Frederick Speck

Ribbon Flow for string orchestra, emerges from delicate initial thematic elements which gain in weight, texture and density throughout its course, creating drama and a sense of its strength, motion and flow. Its general form is ABA'C(bridge)A''B''. Each sectional variant gains in textural density, and in the case of the final B section, motion, as a long term accelerando drives to the music's release. A literary parallel is drawn with the concise intensity of the poetic form called, Haiku. More specifically, *Ribbon Flow* relates to a Haiku by J.W. Hackett who is credited as the first poet to write "real" Haiku in English. Especially known for his "present-moment" Haiku, his collection simply called, "Winter Haiku," features the following:

Rocks stacked high with snow
narrow the wild stream into
smooth ribbons of flow.

The editor's review from *J.W. Pepper* described *Ribbon Flow* as "a great display of skill and musicianship. The music swirls like a ribbon in the wind, dancing and floating on the breeze. Mesmerizing."

- Frederick Speck

Viola Concerto - Brett Dean

I've often mused upon the fact that so much music written for the viola is characterised by a particular sense of melancholy, invariably coupled with a busy, dogged brand of defiance or even gruffness. While we violists may look with a certain envy upon the joyous abandon of the finale of Tchaikovsky's Violin concerto, the high drama of the entry of the violin in the Brahms Concerto or the sheer, wide-screen magnificence of the Dvorak or Elgar Cello Concertos, we have a particular voice that is uniquely ours, and a very telling and touching one it is too.

Largely deprived of such masterworks of the classical and romantic periods, viola players generally tend to embrace the music of the 20th and 21st centuries with greater passion than our violin and cello playing colleagues.

Here, the solo viola repertoire undoubtedly also has its moments of joy and vigorously positive energy. The last movements of the Bartok concerto and of Hindemith's "Schwanendreher", for example, both lend the viola

a folk-inspired voice of singular freshness and exuberance. But when it comes to finding the true essence of the viola's character, these are perhaps exceptions rather than the rule.

So it is then a unique privilege and challenge to have the opportunity to now approach the form of the viola concerto as both composer and performer. Above all, it filled me with thoughts about my own relationship with this curiously beautiful, somewhat enigmatic instrument of my choosing. Due to the unusually hands-on directness of writing a concerto for oneself, it also inspired thoughts upon the workings of music itself, removed from any sense of external programmatic influences or stories which inform so many of my other pieces.

Hence this work is simply entitled *Viola Concerto*.

More by coincidence than design, the piece follows the traditional concerto shape of three movements. Having completed the substantial second and third movements, I felt the piece required a "scene setting" of some kind. Thus, the work begins with "Fragment", a brief visit to a delicate sound world in which some of the work's main motives and instrumental colours are introduced in the orchestra, eventually enticing a high, floating cantilena response from the soloist.

"Fragment" however serves merely as a short satellite of serenity before the orchestra tumbles into the longer second movement, "Pursuit". As its name implies, this is a restless ride for all concerned, presenting the solo viola as a harried, lonely figure fighting against the latent threat of the orchestra, which seems only too keen to burst in and have its say whenever it gets the opportunity. A solo cadenza of bird-call inspired flageolets and high C-string yearnings forms a fleeting central reprieve before the chase resumes.

This is music of jagged virtuosity and rhythmic edginess, the kind of hybrid that might have arisen if Paul Hindemith had played in a band with Tom Waits...

The piece closes with "Veiled and Mysterious", an extended elegy in which the viola sings an unfolding "Klagelied" over icy sonorities of solo cello and bowed percussion. After a passage of sudden stillness and delicate question marks in the solo voice, the viola's line develops again in intensity, eventually awakening the orchestra into action, taking over from the viola to emerge in a large scale tutti section in which statements from throughout the piece are thrown into a melting pot, by turns stark and lyric. Out of the remnants of this material, the solitary figure of the viola solo resurfaces in an atmosphere of conciliation and dreaminess. Accompanied by the weaving lines of oboe and cor anglais, the viola, no longer hassled and pursued, guides us to a peaceful, if somewhat ambivalent conclusion with a revisiting of the bird-like harmonics from the middle movement.

- Brett Dean

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Quinn Dizon, *Assistant Conductor*

Brandon McKinley, *Orchestra Manager*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steve Kinnamon
Mat Madonia
Jalisha Boyd
Caitlin Edwards
Jacob Head
Amelia Lant

SECOND VIOLIN

Marina Konishi-Comfort *
Mary Grace Reed
Riki Matsui
Piotr Solorz
Hannah Chalk
Railianis Batista Montero
Chloe Meinshausen
Kyle Barber

VIOLA

Sam Meade *
Chelsea Cook
Prangchat Fakto
Sydney Fogle
Justin Giarrusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh
Jarrett O'Hearn

CELLO

Ryan Snapp *
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Addison Becker
Kayla Johnson
Chelsea Getty
Kyle McKay
Lorel Yoder
Briana Browne
Anne Parsons

DOUBLE BASS

Jordan Wright *
Sydney Simpson
Aaron Shockley
Ian Elmore
Catherine Craig
Liam Fisk
Pauline Ottaviano
Marie Knueven

FLUTE

Carrie Ellis
Meaghan Spencer
Jabez Co

PICCOLO

Meaghan Spencer

OBOE

Teil Buck
Scott Sams
Erin Elliott

ENGLISH HORN

Erin Elliott

CLARINET

Samantha Holman
Alex Enyart
Walter Yee

BASS CLARINET

Alex Enyart

BASSOON

Jackie Royce
Lauren Roerig
Anna Garman

CONTRA BASSOON

Lauren Roerig

HORN

Tyler Taylor
Emily Smith
Ian Wolfe
Bradley Jopek
Matt DeVore
Josh Goodman

TRUMPET

Nick Calcamuggio
Clay Parler
Brandon McKinley
Erika Howard

TROMBONE

Tim Hutchens
Thomas Macaluso

BASS TROMBONE

James Clark

TUBA

Colin Wise
Michael Tignor

PERCUSSION

Spencer Zembrodt
Travis Nestor
Joseph Beeber
Ryan Johnson
Chris Cutshaw
Samantha Sanky
Chandler Pierce

HARP

Roseanna Shafer

CELESTE

Elliot Eckel

PIANO

Joseph Kohake

† *concert mistress*

* *principal*

GRAWEMEYER PLAYERS

The **Grawemeyer Players** is an ensemble established in celebration of the 25th Anniversary of the prestigious Grawemeyer Award for composition, awarded annually by the University of Louisville. Performing in varied chamber music combinations, the ensemble is comprised of faculty from the University of Louisville School of Music and is committed to performing works by Grawemeyer Award winning composers. Members of the ensemble have performed as soloists, chamber musicians, and orchestral musicians on stages around the world. As part of the Louisville community with its rich tradition of new music, all members of the ensemble are accomplished performers of contemporary music and personally dedicated to exploring the best chamber music written in our time.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Così fan tutte*.

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

* graduate student
+ section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

* graduate student

~ UofL faculty

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily a *cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Microgalaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinas, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir Latvija from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Solutarius*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odyssud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer Lei Liang's music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, a *cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guinée, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with "integrative body-voice work."

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of "Best Contemporary Work" at the German National Choir Competition in 2006 for his a *cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

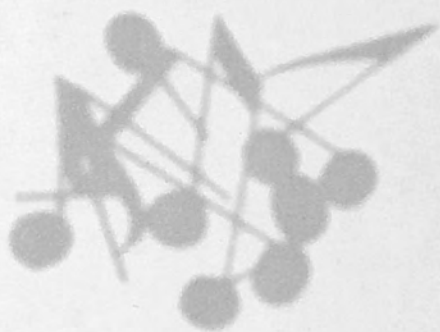
Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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PROGRAM

Djembe*

Andrew York
(b. 1958)

Pulcinella Suite

Sinfonia (Overture)
Serénata: Larghetto
Toccata: Allegro
Gavotta: Allegro moderato
Vivo
Minuetto: Molto moderato/Finale: Allegro assai

Igor Stravinsky
(1882-1971)

arr. William Kanengiser

Two Mexican Pieces

Paisaje Mexicano
Danza de Jalisco

Aaron Copland
(1900-1990)

arr. William Kanengiser

Hungarian Rhapsody No. 2

Lassan
Friska

Franz Liszt
(1811-1886)

arr. W. Kanengiser/J. Minei

INTERMISSION

Cumba-Quin*

Carlos Rafael Rivera
(b. 1970)

Music in Four Sharps

(On Dowland's "Frog Galliard")

Ian Krouse
(b. 1956)

"World Tour"

Gongan*

William Kanengiser
(b. 1959)

Spring Snow*

Gerald Garcia
(b. 1949)

La Fiesta de la Tirana

Horacio Salinas
(b. 1951)
arr. Scott Tennant

Samba Novo

Baden Powell
(1937-2000)
arr. Marcus Tardelli

Celtic Fare*

Daya's Spin
Music for a Found Harmonium/The Cat-Cow Reel

Scott Tennant & Simon Jeffes
(b. 1962)(1949-1997)

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*- written for the Los Angeles Guitar Quartet

The University of Louisville School of Music

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer



NEW MUSIC FESTIVAL

November 13-17, 2013

**NEW
MUSIC**

at the
university
of louisville

Brett Dean

featured composer

TABLE OF CONTENTS

GREETINGS

From Dr. Christopher Doane, Dean of the School of Music 3

BIOGRAPHY

Brett Dean, Featured Composer 5

WEDNESDAY, NOVEMBER 13

Electronic & Improvised Music
Program 7

THURSDAY, NOVEMBER 14

Chamber Music
Program 12

FRIDAY, NOVEMBER 15

New Music Ensemble & University Wind Ensemble
Program 20
Personnel 26

SATURDAY, NOVEMBER 16

Grawemeyer Players & University Symphony Orchestra
Program 28
Personnel 32

SUNDAY, NOVEMBER 17

Collegiate Chorale, Cardinal Singers & Percussion Ensemble
Program 34
Personnel 45

GUEST ARTIST BIOGRAPHIES

Geoffrey Deibel, saxophone 11
Elysian Trombone Consort 18
Kasia Glowicka, composer 48
Henry Vega, composer 48

COMPOSER BIOGRAPHIES

49

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THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

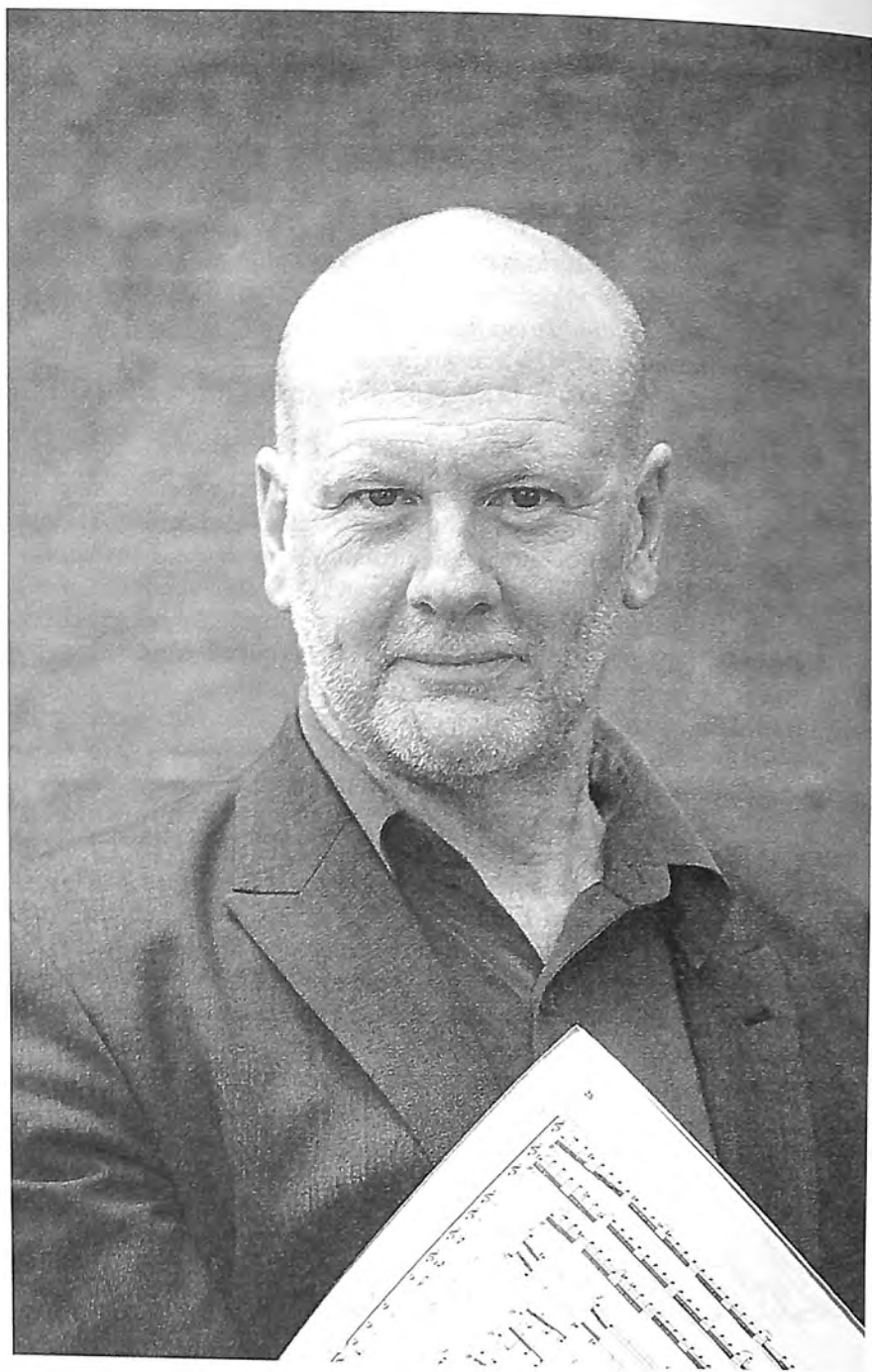
The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.

A handwritten signature in black ink, appearing to read 'Chris Doane', with a stylized, flowing script.

Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

PERCUSSION ENSEMBLE
COLLEGIATE CHORALE
CARDINAL SINGERS

Sunday, November 17, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

PERCUSSION ENSEMBLE
Greg Byrne, *director*

Scape After Louise
Dusk: Squaring the Circle
Dawn: Reassemblages
Kyle McCoy, Chris Mudd, Travis Nestor & Spencer Zembrodt
Greg Byrne, *conductor*
Jacob Gotlib
(b. 1984)

COLLEGIATE CHORALE
Kent Hatteberg, *director*

Tau bet kokios sutemos šviesios (2000, rev. 2006)
Short is Time (2009)
At toi Atrem (Lux caelestis) (2011)
Jung Hyun Ahn & Andrew Wheaton, *soloists*
Vaclovas Augustinas
Forrest Pierce
Timothy Kramer
(b. 1959)

There will come soft rains (2011)
Ivo Antognini
(b. 1963)

little man in a hurry (The City and the Sea) (2010)

Eric Whitacre
(b. 1970)

Bomi Lee, *piano*

INTERMISSION

Skizzen für Siegbert (2011)

Brett Dean
(b. 1961)

Brett Dean, *viola*

CARDINAL SINGERS Kent Hatteberg, *director*

The New Moon (2012)

Ēriks Ešenvalds
(b. 1977)

Libera me (2011)

Anthony Sylvestre
(b. 1977)

Now Comes the Dawn (2007)

Brett Dean
(b. 1961)

Haley De Witt, *soloist*

Alleluia (2011)

Eric Whitacre
(b. 1970)

Sarah Tubbesing & Tyler Dippold, *soloists*

Traumtänze ... (2006)

Hans Schanderl
(b. 1960)

PROGRAM NOTES

Scape After Louise - Jacob Gotlib

Scape After Louise was inspired by the sculptures of Louise Nevelson (1899-1988). Nevelson is famous for her huge wooden assemblages, each consisting of a network of boxes or grids. Within each box there are a set of found objects whose shape and characteristics remain consistent, but whose order, size, and permutation are changed in each box. Upon first seeing the work in Kansas City's Nelson-Atkins Art Museum, I was thrilled by how a work so rigidly structured and static could explode with so much inner life and vitality. Though the sculptures stood still and monolithic, it seemed as if inside they were in a constant state of fluid and amorphous movement.

My goal in this work was not to only translate the aesthetic logic of Nevelson's work into a musical form, but to translate my experience of looking at the work itself...the way my eyes perceived the work and the way it is interpreted in my mind. Like Nevelson's sculptures, the piece contains four different sonic objects that are grouped into four different "panels." The first movement, "Dusk: Squaring the Circle" is more objective, consisting of a gradual focusing and zooming-in upon the panels; at first each panel is audible individually, then each group of objects, then each individual object by itself. It is akin (aurally) moving ever-closer towards the work, viewing it from its broad totality to its finest detail.

In the second movement, "Dawn: Reassemblages," the artwork is reconstructed in my subjective mind. As my mind begins to assemble the artwork from its smallest details to the full picture, the individual objects take on new meanings and personalities. They are no longer tightly bound by the grid of the work, but are free to transform, interact, and to take on unexpected traits and meanings.

- Jacob Gotlib

Tau bet kokios sutemos šviesios - Vaclovas Augustinas

In this short piece we can hear some of the characteristics of Baltic choral music: a virtuoso command of vocal orchestration, a mingled richness and clarity of texture, a fondness for cluster-chords and diatonically saturated harmony and the frequent use of ostinatos. The text, from Psalm 139, is not set in the conventional manner – there is no word-painting – but, rather, the Psalmist's optimistic certainty is conveyed through internal pedals and carefully weighted antiphonies between an eight-part choir and a four-part semi-chorus. Almost entirely homophonic, with open yet sonorous voicing, the piece has an exultant buoyancy, the brightness of its opening gradually darkening into an overlapping chorale-ostinato whose repetitions are

abruptly halted by a final phrase of quizzical harmonic ambivalence. The lengthy silence that follows is part of the piece.

- Gabriel Jackson

Short is Time - Forrest Pierce

This small haunted bagatelle is concerned with the potential loss of all things we hold dear. Like a great clock unspinning itself as the hands converge on some final hour, *Short is Time* inexorably marches toward an unseen, unheard ending. In her brief poem, Christina Rossetti asserts that, in the face of the loss of great beauty, "girt up and meek," we can only watch and pray. It was written for Paul Tucker and the University of Kansas Chamber Singers.

- Forrest Pierce

At toi Atrem (Lux caelestis) - Timothy Kramer

In 2004 I composed my *Lux aeterna* for Scott MacPherson and the Trinity University Choir. After hearing a performance in the Cologne Cathedral, I started to think about making a larger cycle that would address the subject of light from different religious perspectives. *Lux Caelestis* (Celestial Light) is the final result of that process. There are five works in this cycle with texts drawn from Judaism, Zoroastrianism, Buddhism, Hinduism, and Christianity, and each work may be performed together or independently.

The cycle begins with the creation of light (Genesis) and the words "Yehi-or" - let there be light. The second piece, *At toi Atrem* (By or Of Thy Fire), comes from the Zoroastrian scriptures and is sung in Avestan. These excerpts are some of the oldest texts in the cycle (about 3800 years old) and some are hymns attributed to Zoroaster himself. They speak of Asha (divine Right) and fire as the manifestation of the light of God. Perhaps the first type of monotheistic religion, Zoroastrianism influenced the Abrahamic faiths and there are many traits that we see in other faith traditions (e.g., lighting a candle before a service). The work sets different words for fire (Atrem, Atarsh, Athro) and uses the metrical lines of the hymns in rhythmic strophes.

- Timothy Kramer

There will come soft rains - Ivo Antognini

In her poem Sara Teasdale tells of a world in which man destroys itself through the devastation of war, and nature scarcely realizes that man has

disappeared from earth. Spring will arrive, and the normal cycle of life will continue, devoid of mankind. There is a chilling indifference in her poem, that the earth wouldn't really care if man no longer existed. Antognini employs lush, beautiful harmonies, influenced by his earlier studies in jazz, to portray the descriptive images of birds, frogs, and trees.

About his setting, Antognini writes: "I read the book *The Martian Chronicles* by Ray Bradbury when I was 15 (MANY years ago). I was very impressed by it. There was also this poem by Sara Teasdale at a certain point. I never forgot this passage of the book. Only a few years ago I found the poem again, when I was looking for new texts to be set to music. I could not resist when I met *There Will Come Soft Rains!* In it I tried to describe nearly every word and phrase with the right color and character."

Antognini's setting was the winner of Boston's 2012 Contemporary Americana Festival. It is dedicated to Joshua Habermann and the Santa Fe Desert Chorale, who premiered the work in 2011.

- Kent Hatteberg

little man in a hurry (The City and the Sea) - Eric Whitacre

little man in a hurry is the fifth and last piece from *The City and the Sea*, a cycle of five settings of poems by E.E. Cummings. The entire set is based on white key clusters on the piano, which Whitacre refers to as the 'oven-mitt' technique, because the chords are played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own. *little man in a hurry* describes people living in modern society which demands haste. The piano introduction begins with rapid, percussive clusters in contrary motion, hinting of a crowd of people scampering around to take care of their own business. Various rhythmic patterns of 'ma-ma-ma-ma-ma... man' in each part and rapidly spoken words add to the scurrying images of the piece. In the middle section, the soprano and alto sections have a slower, linear melody portraying the poet's suggestion of relaxation and repose. The piece concludes with the inner conflict of the little man choosing between the busy life tied up with "responsibilities" and reflection of life through relaxation. *little man in a hurry* was commissioned by a consortium of choruses to benefit Chorus America.

- Jung Hyun Ahn

Skizzen für Siegbert - Brett Dean

The very first time I ever played in the viola section of the Berlin Philharmonic Orchestra, I was lucky to sit at the same desk as the long-standing and warmly respected Philharmonic violist, Siegbert Ueberschaer. Already

in the opening bars of Dvorak's *Stabat Mater* I fell foul of the legendary late response time of the orchestra and came in right on the downbeat - as years of orchestral training in Australia had taught me. Siegbert kindly, knowingly, looked at me and said, "Just play with me, breathe with me, as if we were playing chamber music." Siegbert's guiding hand and subtle yet compelling body language while playing helped me recognize something fundamental about the orchestra's very particular mechanics and an enduring friendship followed, imbued with his generous spirit and good humour.

Siegbert Ueberschaer passed away in 2011. As this work was commissioned as the set-piece for a viola competition, I endeavoured to write a work that fulfilled a dual purpose: of both honouring Siegbert's memory with music for his (and my) beloved instrument while at the same time providing a suitable test piece for an ambitious group of gifted young viola players. Its outer movements, reflective and lamentoso in character, therefore bookend a centrally placed, virtuosic moto perpetuo movement of unrelenting drive.

- Brett Dean

The New Moon - Ēriks Ešenvalds

Sara Teasdale's bouts with poor health, loneliness, depression, and disillusionment colored much of her poetry, yet her fascination with nature, beauty, stars, the moon, nighttime, love, and death, gives her poetry a childlike simplicity and clarity. In *The New Moon*, the daily torment she endured is clear, yet she finds it worth the struggle when at night a new moon "wakes up in the sky." Ēriks Ešenvalds has set her poem with a burst of anger at the onset, then he gradually transforms the music as the poet finds the silver lining - the moon rising "in the cloudy seas." He gradually removes singers from the dense texture, leaving finally just one singer per part on the repeating text. Then, a world of beauty opens up, with gentle tone clusters gradually rising in range, volume, and tempo until the entrance of chimes and water-tuned glasses, transforming the tonal landscape into one of wonder and hope. *The New Moon* is set for ten-part chorus, with *divisi* up to fifteen parts. It was commissioned by the Youth Choir *Kamēr...* and their conductor Māris Sirmāis, and was premiered by the ensemble in 2012 in Riga.

- Kent Hatteberg

Libera me - Anthony Sylvestre

I wrote this piece, not for a commission, but because I would like to write for the French choir Resonance de Brest in which I have sung. I thought

Traumtänze... (Dream Dances) was composed at the suggestion of the artistic director of the Neuer Kammerchor Potsdam. Originally planned as an idea for a project to be part of a creative vocal seminar conducted by the composer, it developed into the task of writing a work to be performed by the choir at a competition in Kiel. It is structured in three parts, each based on different rhythmic models. In the first part a polyrhythmic dovetailing of the various voices is presented in the foreground, like a conversation taking place among many people. Different characters and inner moods come forward. Part two develops from a continuous metrical 16th note pulsation, where the vocalization serves as a kind of vocal synthesizer, which plays with the many diverse and subtle possibilities of allowing the sound to move from the front to the back of the mouth. The third part deals with the reflection of beat and offbeat and the forces that unfold within them.

- Hans Schanderl

Traumtänze... won "Best Contemporary Work" at the German National Choir Competition in 2006 as performed by the Neuer Kammerchor Potsdam.

TEXTS & TRANSLATIONS

Tau bet kokios sutemos šviesios
Kur pabėgsiu nuo Tavo dvasios,
nuo Tavęs pasislėpsiu?
Jeigu kilčiau į dangų, ten esi,
jei nužengsiu į pragarus, rasiu.
Jei aušrinės sparnus įgyčiau
ir gyvenčiau jūros pakrantėj,
net ir ten Tavo rankos vadžiotų
net ir ten dešinioji Tavo paremtų.
Jeigu tarčiau:
"Teapgaubia tamsa,
ir šviesa naktimi tepavirsta."
Tau bet kokios sutemos šviesios.
Kas tamsu, Tau visai netamsu,
o naktis kaip diena Tau nušvinta,
Tau bet kokios sutemos šviesios.

Yea, the darkness hideth not from thee
Whither shall I go from thy spirit?
or whither shall I flee from thy presence?
If I ascend up into heaven, thou art there:
if I make my bed in hell, behold, thou art there.
If I take the wings of the morning,
and dwell in the uttermost parts of the sea;
Even there shall thy hand lead me,
and thy right hand shall hold me.
If I say,
"Surely the darkness shall cover me;
even the night shall be light about me."
Yea, the darkness hideth not from thee;
but the night shineth as the day:
the darkness and the light are both alike to thee.
Yea, the darkness hideth not from thee.

Psalms 139: 7-12

Short is Time

Short is time, and only time is bleak;
Gauge the exceeding height thou hast to climb:
Long eternity is nigh to seek:
Short is time.

Time is shortening with the wintry rime:
Pray and watch and pray, girt up and meek;
Praying, watching, praying, chime by chime.

Pray by silence if thou canst not speak:
Time is shortening; pray on till the prime:
Time is shortening; soul, fulfil thy week:
Short is time.

Christina Rossetti (1830-1894)

At toi Atrem

At toi Ātrem Ahurā aojonghvantem
ashā usemahi

Ātarsh voi Mazdāo Ahurayā ahi,
Mainyeush voi ahyā spenishto ahi

Thwahyā garemā āthro ashā-aojangho,
hyat moi Vangheush haze jimat Manangho

Of thy Fire

O Ahura Mazda we ardently desire
Thy mighty Fire, through Asha.

Yasna 34-4

O Fire you are the symbol of Ahura Mazda,
you are the symbol of the beneficent mind.
Haptan Yasht (Yasna) 36:3

And Thou shall come to me through the heat
(splendor) of Thy Fire, possessing the strength
of righteousness and good mind.

Yasna 43-4

Translations by Ervad Gustad Panthaki

There will come soft rains

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum-trees in tremulous white;

Robins will wear their feathery fire
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree
If mankind perished utterly;

And Spring herself, when she woke at dawn,
Would scarcely know that we were gone.

Sara Teasdale (1884-1933)

little man (in a hurry)

little man
(in a hurry
full of an
important worry)
halt stop forget relax

wait

(little child
who have tried
who have failed
who have cried)
lie bravely down

sleep

big rain
big snow
big sun
big moon
(enter

us)

E.E. Cummings (1894-1962) Poem No. 10 from "No Thanks"

The New Moon

Day, you have bruised and beaten me,
As rain beats down the bright, proud sea,
Beaten my body, bruised my soul,
Left me nothing lovely or whole—

Yet I have wrested a gift from you,
Day that dies in dusky blue:
For suddenly over the factories
I saw a moon in the cloudy seas—

A wisp of beauty all alone
In a world as hard and gray as stone—
Oh who could be bitter and want to die
When a maiden moon wakes up in the sky?

Sara Teasdale (1884-1933)

Libera me

Libera me Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra,
dona pueris tuis requiem.
Dona nobis requiem.

Libera me, de morte aeterna
in die illa Rex tremendae majestis salva me!
Requiem.

Deliver me

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the earth shall quake,
grant your children rest.
Grant us rest.

Deliver me from death eternal,
in that day, King of terrifying majesty save me!
Rest.

Noël (Now comes the dawn)

Star-dust and vaporous light,—
The mist of worlds unborn,—
A shuddering in the awful night
Of winds that bring the morn.

Now comes the dawn: the circling earth;
Creatures that fly and crawl;
And Man, that last, imperial birth;
And Christ, the flower of all.

Richard Watson Gildern (1844-1909)

Noël, from "The Poems" (1908)

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

* graduate student
+ section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

* graduate student

~ UofL faculty

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily a *cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Microgalaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinas, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir Latvija from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Solutarius*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odyssud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer Lei Liang's music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, a *cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guinée, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with "integrative body-voice work."

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of "Best Contemporary Work" at the German National Choir Competition in 2006 for his a *cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

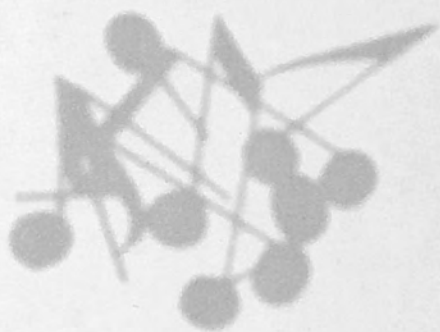
Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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PERCUSSION ENSEMBLE
COLLEGIATE CHORALE
CARDINAL SINGERS

Sunday, November 17, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

PERCUSSION ENSEMBLE
Greg Byrne, *director*

Scape After Louise
Dusk: Squaring the Circle
Dawn: Reassemblages
Kyle McCoy, Chris Mudd, Travis Nestor & Spencer Zembrodt
Greg Byrne, *conductor*

Jacob Gotlib
(b. 1984)

COLLEGIATE CHORALE
Kent Hatteberg, *director*

Tau bet kokios sutemos šviesios (2000, rev. 2006)
Vaclovas Augustinas
(b. 1959)

Short is Time (2009)
Forrest Pierce
(b. 1972)

At toi Atrem (Lux caelestis) (2011)
Timothy Kramer
(b. 1959)

Jung Hyun Ahn & Andrew Wheaton, *soloists*

There will come soft rains (2011)
Ivo Antognini
(b. 1963)

little man in a hurry (The City and the Sea) (2010)

Eric Whitacre
(b. 1970)

Bomi Lee, *piano*

INTERMISSION

Skizzen für Siegbert (2011)

Brett Dean
(b. 1961)

Brett Dean, *viola*

CARDINAL SINGERS
Kent Hatteberg, *director*

The New Moon (2012)

Ēriks Ešenvalds
(b. 1977)

Libera me (2011)

Anthony Sylvestre
(b. 1977)

Now Comes the Dawn (2007)

Brett Dean
(b. 1961)

Haley De Witt, *soloist*

Alleluia (2011)

Eric Whitacre
(b. 1970)

Sarah Tubbesing & Tyler Dippold, *soloists*

Traumtänze . . . (2006)

Hans Schanderl
(b. 1960)

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178

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Virginia Louise Henley, soprano

Student of Edith Davis Tidwell

with

David George, piano

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Monday Evening
November 18, 2013
7:00 p.m.
Comstock Concert Hall

PROGRAM

from *Elijah*
Hear ye, Israel

Felix Mendelssohn
(1809-1847)

Die Spröde
Die Bekehrte

Hugo Wolf
(1860-1903)

Der bescheidene Schäfer
Nachtgebet

Joseph Marx
(1882-1964)

Alma grande e nobil core, K. 578

Wolfgang Amadeus Mozart
(1756-1791)

PAUSE

Paysage sentimental
En sourdine
Pantomime

Claude Debussy
(1862-1918)

Three Dickinson Songs
As Imperceptibly as Grief
Will There Really Be a Morning?
Good Morning Midnight

André Previn
(b. 1929)

from *I Capuleti e i Montecchi*, Act 1
Eccomi.... Oh! quante volte

Vincenzo Bellini
(1801-1835)

PROGRAM NOTES, TEXTS & TRANSLATIONS

Felix Mendelssohn (1809-1847)

from *Elijah*, Aria: Hear ye, Israel

German text by Karl Klingemann (1798-1862)

English translation by William Bartholomew (1793-1867)

Born into a family of great musical and philosophical gifts, Felix Mendelssohn was encouraged from an early age in his pursuits of performance and composition. As his parents were also financially well off, he enjoyed the benefits of travel and quality education. When he was just seventeen he wrote the famous *Overture to a Midsummer Night's Dream*, inspired by Shakespeare's comedy. At 26 he became the conductor of the Leipzig Gewandhaus Orchestra, and helped renew an interest in the works of J.S. Bach through his performance of them, particularly the *St. Matthew Passion*. He enjoyed a successful and prolific career before his early death at the age of 38.

Mendelssohn remained on the conservative end of the romantic style, and his greatest contributions were in the genres of choral and organ music. His oratorio, *Elijah*, Op. 70, was composed the year before he died, and shows the influence of Bach in its style. It portrays vignettes throughout the life of the biblical prophet Elijah, including the provision of rain in the midst of a drought, the dramatic contest between the worshippers of Baal and Jehovah, and the final ascension of Elijah up to heaven in chariots of fire. Originally the text was written in German by a friend of Mendelssohn, but was translated into English for its premiere. The soprano aria "Hear ye, Israel," opens the second part of the work. It begins with a plaintive warning towards obedience, showing Jehovah's longing for His people to trust in Him alone. It then moves to a second, triumphant melody declaring that He is the one who comforts His people, and that He is their God who strengthens them. He commands them to "be not afraid, for I am thy God."

Hugo Wolf (1860-1903)

The development of late German Romantic *Lied* found its culmination in the work of Hugo Wolf. His songs incorporated the techniques of Richard Wagner, making use of non-traditional harmonic language and musical themes. They also grew from his extensive acquaintance with earlier Romantic literature of Schubert and Schumann. He had at his disposal some of the greatest poetry ever written, and he crafted his music to express the poetry's meaning at every level. His songs are a fusion of the music and words, so much so that he called his songs "poems for voice and piano."

The texts for "Die Spröde" and "Die Bekehrte" were both written by Goethe, and the pieces share many similar musical aspects, though they were not written together. "Die Spröde" tells the story of a coy shepherdess who resists the charms of all who would woo her, and flirtatiously sings her refrain, "so la la," happy to stay with her lambs. The music is light and dancing, emphasizing the flirting, carefree attitude of the shepherdess. After each of the three verses, the shepherdess sings her refrain, varying each time, having just scorned each of her offers.

"Die Bekehrte" tells the story of a repentant shepherdess who has been seduced by a piper named Damon. She recounts their meetings in the first two verses, with the last verse reflecting on the fact that now her peace has left her. In this piece, too, she sings a refrain, "so la la," only this time it is sad and haunting--a stark contrast to her earlier attitude of jest--and is a reminder to her of the tune that Damon played for her.

Die Spröde

Text by Johann Wolfgang von Goethe (1749-1832)

An dem reinsten Frühlingsmorgen
ging die Schäferin und sang
jung und schön und ohne Sorgen
daß es durch die Felder klang,
so la la!

Thyrsis bot ihr für ein Mäulchen
zwei, drei Schäfchen gleich am Ort,
schalkhaft blickte sie ein Weilchen,
doch sie sang und lachte fort:
so la la!

Und ein anderer bot ihr Bänder,
und der dritte bot sein Herz;
doch sie trieb mit Herz und Bändern
so wie mit den Lämmern Scherz,
nur la la!

The Coy Shepherdess

On the clearest spring morning
went the shepherdess and sang
young and beautiful and without care
so that through the fields it rang
so la la!

Thyrsis offered her for a little kiss
two, no three lambs on the spot
she looked at him roguishly a little while
but she sang and laughed on
so la la!

And another offered her ribbons,
and a third offered his heart;
but she played with heart and ribbons
the same as with the lambs
only la la!

Die Bekehrte

Text by Johann Wolfgang von Goethe

Bei dem glanz der Abendröte
ging ich still den Wald entlang,
Damon saß und blies die Flöte,
daß es von den Felsen klang,
so la la! ra la la!

Und er zog mich zu sich nieder,
küßte mich so hold, so süß,
und ich sagte: 'blase wieder!'
und der gute Junge blies,
so la la! ra la la!

Meine Ruh ist nun verloren,
meine Freude floh davon,
und ich hör vor meinen Ohren
immer nur den alten Ton,
so la la! ra la la!

The Repentant Shepherdess

By the glow of red twilight
I went quietly through the forest
Damon sat and played the flute
and it sounded from the cliffs
so la la! ra la la!

And he pulled me down to him,
kissed me so tenderly, so sweetly
and I said, "play again!"
and the good boy played,
so la la! ra la la!

My peace is lost
my joy has fled
and I hear before my ears
always only the old tone,
so la la! ra la la!

Joseph Marx (1882-1964)

A highly esteemed composer in his day, Joseph Marx was sought after as a critic and colleague. His career included teaching positions, most notably at the University of Graz, and the Hochschule für Musik in Vienna. He also taught over 1200 students privately. He was a writer as well, composing essays on various subjects, and was a leading voice for Austrian tonality in a time when it was beginning to break down in the vogue compositions of the day. Of his compositions, his 150 *Lieder* are by far his most well-known. Most have piano accompaniment, but about two dozen were composed for symphonic accompaniment.

Originally written for voice and orchestra, "Der bescheidene Schäfer" is a little piece which portrays the bashful, somewhat awkward relationship between a girl and her shepherd boy. The lilting melody and light attitude of the accompaniment portray youth and a carefree, happy child. Dramatic leaps in the vocal line and in the dynamics demonstrate the girl's alternating exclamations of exasperation and affection. Though she admits her frustrated feelings, she concludes with an affectionate sigh of acceptance for her shy little friend.

"Nachtgebet" stands in stark contrast to the previous piece. With its sensuous melody above rich, full accompaniment below, it portrays the deeper sentiments of love. Still dramatic, it retains a maturity in its sound, allowing the performers to subtly color each line. This piece shows the beautiful craftsmanship of Marx's work. Though not written in traditional tonality, it makes sense musically to the listener, and each cadence brings a sense of repose while leaving the listener intrigued. Not much is known about the poet, E.H. Hess, and in fact, this is the only known text of this writer.

Der bescheidene Schäfer

Text by Christian Felix Weisse (1726-1804)

Mein Schäfer, ach! der ist bescheiden!
Er liebt mich, zärtlich liebt er mich!
Der Inbegriff von seinen Freuden,
sagt er mir öfter, sei nur ich.
Doch bleibt er alle Zeit bescheiden.

Jüngst ließ die Mutter uns allein.
Was denkst du, ist alsdann geschehn?
Da stand er starr gleich einem Steine,
guckt in den Hut und wollte gehn,
und ach! wir waren ganz allein, ganz alleine!
Mein Schäfer ach, der ist bescheiden!

The Bashful Shepherd

My shepherd, oh he is bashful!
He loves me, tenderly he loves me,
The embodiment of his joy,
he often tells me, is I.
But he always remains bashful.

Recently, the mother left us alone
What do you think then happened?
He stood there rigidly, like a stone
He looked at his hat and wanted to go,
and oh we were alone, totally alone!
My shepherd, oh he is bashful!

Nachtgebet

Text by E. H. Hess

O sähst du mich jetzt beten
zu deinen heilig tiefen Augen,
die fragend zu mir flehtn
wie nach Liebe;
du schließt deine tiefen Augen,
daß ich nicht drein vergehe,
wie in Liebe.

O sähst du wie ich bete
zu deiner kinderfrohen Seele,
es schwiege deine Kinderseele,
daß sie nicht untergehe
in meiner Liebe.

Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart was the quintessential child prodigy. His father Leopold was his music instructor from an early age, and was quite demanding on the young musician. His first public appearance occurred when he was merely 5 years old, and this was followed by numerous other tours and performances. He was an especially gifted improviser and extemporaneous composer. Mozart was perhaps the most universal composer of his time--excelling in composition of all forms and genres. His style was essentially Viennese Classicism, though it was influenced heavily by many other musical styles, especially Italian opera. The elegance of his music spoke to the discriminating ears of the day and caused his work to be generally very well received.

Alma grande e nobil core was written in 1789 for the soprano Louise Velleneuve. It is a concert aria--meant to be inserted within an opera at the singer's wish, but not part of the expected performance. In the aria the singer declares herself to be a respectable woman who has been wronged by her lover. The music begins with majesty and pomp, descriptive of the noblewoman who is singing. As the piece continues, her indignation increases and it ends with a fiery coloratura section declaring her furious desire for revenge. Mlle. Villeneuve inserted this aria in Domenico Cimarosa's opera *I due Baroni*.

Alma grande e nobil core, K. 578

Text by Giuseppe Palomba (1765-1825)

Alma grande e nobil core
Le tue pari ognor disprezza.
Sono dama al fasto avvezza
E so farmi rispettar.
Va', favella, a quell' ingrato,
Gli dirai che fido io sono.
Ma non merito perdono,
Sì mi voglio vendicar,
Ingrato non merita perdono,
Sì mi voglio vendicar.

Night Prayer

Oh if you could see me now praying
to your holy profound eyes
which questioningly entreat me
for love.
You would close your deep eyes
so that I wouldn't drown
in your love.

Oh if you could see me now praying
to your innocent, happy soul
It would silence your childlike soul
so that it wouldn't drown
in my love.

A great soul and noble heart

A great soul and noble heart
always scorns your type.
I am a woman who is used to ceremony,
and I know how to make myself respected.
Go, talk to that ungrateful man,
and tell him that I am faithful.
But he does not merit pardon,
yes, I desire revenge.
That ungrateful man does not merit forgiveness,
yes, I desire revenge.

Claude Debussy (1862-1918)

Claude Debussy, a French composer of the late Romantic period, employed a unique musical language of blurred lines and vague meanings. He communicated his musical ideas in nebulous terms, never making any concrete statements. He was a master of this dreamy musical impressionism and was intensely concerned with the color of the tones within his music. He was meticulous in marking his pieces so as to communicate to the performer exactly what he wanted from them. In Debussy's art songs, he perfected the French *melodié*, characterized by sweeping vocal lines remaining light in the register and graceful in execution.

In "Paysage sentimental," Paul Bourget describes a winter landscape which causes him to reminisce on days and feelings gone by. Debussy writes a light, dancing melody for this poetry that sweeps and floats through broad, arching phrases. As the text speaks about dead and black branches, the melody slows and darkens, with an added depth and richness below in the piano. The only place in the entire piece which reaches a *forte* dynamic is at the moment of the described kiss. The last stanza has the same melody as the first, as the poet's mood brightens, reflecting on the constancy of the love he has known.

The poetry for "En Sourdine" is by Paul Verlaine, a contemporary of Debussy's. It describes a scene in which two lovers

meet and mingle together their souls, hearts, and senses amid lush grasses, breezes, and shaded by pines and flower bushes. Debussy's music paints this picture, with swaying lines underneath the melody, and extensive use of seventh chords to continually yet gently push the music forward. The triplet figures portray the breezes wafting around them, and the expansive chords give the impression of soft, cushioned grasses and flowers. Written for Debussy's long-time mistress, soprano Blanche Vasnier, this piece contains some beautiful melodic lines, showing off the height as well as the depth of the soprano voice.

"Pantomime" is mischievous and troublesome, even as the characters it portrays are. In this piece, Debussy tries to capture the impish qualities of Pierrot, the poetry's main antagonist, as well as the quirky ways of his friends. The piano part remains sparse, jumpy, and chromatic throughout the first part of the piece, playfully alternating with and joining the vocal line in unexpected and unconventional ways. As the poem describes the dreaming Colombine, the piano part changes to *pianissimo*, rolling triplets, and the vocal line ascends to create an airy cloud-like moment. Also written for Madame Vasnier, this piece ends with an extended vocal decoration in the musical stratosphere--bouncing, light, and playful.

Paysage sentimental

Text by Paul Bourget (1852-1935)

Le ciel d'hiver, si doux, si triste, si dormant
Où le soleil errait parmi des vapeurs blanches,
Était pareil au doux, au profond sentiment
Qui nous rendait heureux mélancoliquement,
Par cet après-midi de baisers sous les branches.

Branches mortes qu'aucun souffle ne remuait,
Branches noires avec quelque feuille fanée
Ah! que ta bouche s'est à ma bouche donnée
Plus tendrement encore dans ce grand bois muet,
Et dans cette langueur de la mort de l'année!

La mort de tout, sinon de toi que j'aime tant,
Et sinon du bonheur dont mon âme est comblée,
Bonheur qui dort au fond de cette âme isolée,
Mystérieux, paisible et frais comme l'étang
Qui pâissait au fond de la pâle vallée.

En Sourdine

Text by Paul Verlaine (1844-1935)

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Fondons nos âmes, nos cœurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton cœur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient, à tes pieds, rider
Les ondes des gazons roux.

Et quand, solennel, le soir
Des chênes noirs tombera
Voix de notre désespoir,
Le rossignol chantera

Sentimental landscape

The winter sky, so sweet, so sad, so dormant,
through which the sun wandered in the white mists,
was like that soft and deep feeling
that made us melancholically happy
on that afternoon of kisses under the branches.

Dead branches, stirred by no breath,
black branches with a few faded leaves.
Ah! How your mouth gave itself up to my mouth
more tenderly than ever in that vast, silent woods,
and in that languor of the year's death.

The death of everything, except that I love you,
and except for the happiness filling my soul,
happiness which rests deep in this isolated soul,
mysterious, peaceful and cool like the pond
which grew pale in the depths of the pale valley.

Muted

Calm in the half-day
that the high branches make
let us soak well our love
in the silence profound

Let us mingle our souls, our hearts
and our ecstatic senses
among the vague langours
of the pines and the arbutus.

Close your eyes halfway
cross your arms over your breast
and from your sleeping heart
chase away forever all plans

Let us abandon ourselves
to the breeze, rocking and soft
which comes, to your feet, to wrinkle
the waves of auburn grass.

And when, solemnly, the night
from the black oaks falls,
the voice of our despair,
the nightingale, will sing.

Pantomime

Text by Paul Verlaine

Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.

Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité.

Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.

Colombine rêve, surprise
De sentir un cœur dans la brise
Et d'entendre en son cœur des voix.

Pantomime

Pierrot, who is no Clitandre,
Gulps down a bottle without delay
And, being practical, starts on a pie.

Cassandre, at the end of the avenue,
Sheds an unnoticed tear
For his disinherited nephew.

That rogue of a Harlequin schemes
How to abduct Colombine
And pirouettes four times.

Colombine dreams, amazed
To sense a heart in the breeze
And hear voices in her heart.

André Previn (b. 1929)

André Previn began his musical studies at the age of 6 in Berlin, but moved to Los Angeles in the United States with his family in 1939. Here he continued studying music and composition. Early in his career he distinguished himself as a composer, arranger, and conductor of film music, including adaptations of *My Fair Lady* and *Gigi*, and as a solo pianist. He has enjoyed a significant conducting career, collaborating with leading orchestras such as the London Symphony, the Houston Symphony, and the Los Angeles Philharmonic. His compositional style is in essence tonal, but with expressionistic tendencies.

Composed for soprano Renée Fleming, Previn's *Three Dickinson Songs* showcase the soprano voice's ability to show heightened emotion throughout the range. The texts were all written by American poet Emily Dickinson (1830-1886). A recluse in her parents' home throughout her life, Dickinson maintained most of her relationships through correspondence. The majority of her work was published posthumously.

"As Imperceptibly as Grief" begins the set with a reflective, mellow-dramatic tone. The way that Previn sets the poetry allows broad interpretive freedom for the singer. The piano part brings to mind happy as well as melancholy memories of a summer that escaped almost without notice. Beginning with a broad tolling of chords to match the grief simile, the rhythmic values ebb and flow to match the speech and emotional patterns of the text. The piece ends with an ascending line to a soft dynamic, symbolizing the floating away of the beautiful season.

"Will There Really Be a Morning" contains a rapid triplet figure throughout the first and last portions of the piece. The piano moves back and forth between meters as well, creating almost an off-balance feel to the piece, suitable for the breathless, eager attitude of the singer. Traditionally set as a slower, more reflective piece, Previn chose to give the poetry a new energy and excitement, as of a curious little girl. The middle section slows and lightens, matching the wondering, imaginative text, but picks up shortly back into the fast-moving pace of the beginning. Ending on a dramatic ascending line vocally, the piano stops abruptly a few bars later.

In the last piece of the set, "Good Morning Midnight," Previn sets a heart-breaking text of unrequited love. The girl begins with a dramatic leap in melody as she says "Good morning, midnight," then sighs back down as she realizes her fate and accepts this as home. This opening motive is repeated throughout the piece in the piano part as an echoing reminder that here, away from the sweet sunshine, away from the morning, is the girl's real home, however dreaded and mourned. In the climactic moment of the piece, the vocal line rises in pitch and intensity, declaring that midnight is not so fair as her beloved day. However, she pleads softly for midnight to take her, because, though she chose day, he turned away. This piece, like the others, also ends with a rising motive, but this time it is not dreamy, it is not dramatic, it is despairing, as the piano echoes the "good morning" motif underneath.

Vincenzo Bellini (1801-1835)

Vincenzo Bellini is a *bel canto* composer of the early romantic period. This style of operatic writing was prominent in Italy from the later 18th century through the first half of the 19th century and was characterized by seamless, legato phrasing and flowing, lyric melodies. Bellini, along with Rossini and Donizetti, perfected this style of composition, and the works written by these composers remain popular in traditional operatic repertoire.

I Capuleti ed i Montecchi is the classic story of Romeo and Juliet, or Giulietta. The libretto was written by Felice Romani, who also wrote the libretti for several of Bellini's other works. In the second scene of Act I, Giulietta is in her room, adorned for her impending wedding to Tebaldo. However, she is secretly in love with Romeo, the head of the Montecchi family, and the political enemy of her father. Adding to her torment is the fact that Romeo has accidentally killed her brother in battle.

In "Oh! Quante Volte" she longs for Romeo and mourns her fate. The music fits the attitude of the woman, beginning with a recitative that moves forward, then holds back, reflecting her torn emotions. She sighs through several cadenzas as she mourns the nuptial torches and wonders where Romeo wanders. In the aria, Giulietta's line is in duplets, contrasting with the triplets in the instrumental part, again showing the division that she feels between her love for Romeo and her loyalty to her family. The melody is emotionally moving, pausing at times for an outburst of her suffering in a flourishing cadenza. The aria ends with a longer, more extensive cadenza in which Giulietta cries for her fate.

Ecce mi... Oh! quante volte

from *I Capuleti e i Montecchi*, Act I

Libretto by Felice Romani (1788-1865)

Ecce mi in lieta vesta
Ecce mi adorna
come vittima all'ara.
Oh! Almen potessi qual
vittima cader dell'ara al piede!
O nuziali tede, abborrite così,
così fatali, siate, ah! siate per me
faci ferali.
Ardo, una vampa, un foco
tutta mi strugge.
Un refrigerio ai venti io chiedo in vano.
Ove sei tu, Romeo?
in qual terra t'aggiri?
Dove, dove inviarte, dove,
i miei sospiri?

Oh! quante volte,
Oh! quante ti chiedo
al ciel piangendo
con quale ardor t'attendo,
e inganno il mio desir!
con quale ardor t'attendo,
e inganno il mio desir!

Raggio del tuo sembiante,
Parmi il brillar del giorno:
L'aura che spira intorno
mi sembra un tuo sospir,
L'aura che spira intorno
me sembra un tuo sospir.

Oh how many times

Behold me in glad clothes
Behold me adorned
like a victim at the altar
Oh! At least able to, like a
victim, fall at the foot of the altar!
O nuptial torches, so abhorred,
so fatal. Ah! Would that you were
my doom.
I burn, a flame, a fire
all my torment.
A refreshing breeze I ask for in vain.
Where are you, Romeo?
In what lands do you wander?
Where, where should I send them, where,
my sighs?

Oh! How many times,
Oh! How many times I've asked you,
Crying to the heavens
with ardor I await,
and I am deceived with my desire!
With ardor I await,
and I am deceived with my desire!

The radiance of your countenance
is like the shining of the day:
The breeze that blows around me
seems to me like one of your sighs,
the breeze that blows around me
seems to me like one of your sighs.

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SOM
2013
179

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

Ethan James McCollum
piano

(student of Dror Biran)

Junior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Monday Evening
November 18, 2013
8:30 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Sonata in C Major, Op. 2, No. 3

Ludwig Van Beethoven
(1770-1827)

I. Allegro con brio

II. Adagio

III. Scherzo: Allegro

IV. Allegro assai

Hungarian Dance No. 7 in F Major

Johannes Brahms
(1833-1897)
(arr. solo piano by the composer)

Suite de Danzas Criollas, Op. 15

Alberto Ginastera
(1916-1983)

I. Adagietto pianissimo

II. Allegro rustico

VI. Coda: Presto ed energico

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S&M
2013
177

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University
Jazz Combos

Bobby Watson Combo

Directed by Craig Wagner

Gary Bartz Combo

Directed by Tyrone Wheeler

Miguel Zenon Combo

Directed by Ansyn Banks

Monday Evening
November 18, 2013
7:00 p.m.
Bird Recital Hall

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PROGRAM

Stolen Moments

Oliver Nelson

Lady Bird

Tad Dameron

Bobby Watson Combo

Sam Loomis, *trumpet* John Walker, *saxophone*

Ben Boelscher, *guitar*

Diego Lyra, *bass* Joshua Bradley, *drums*

Craig Wagner, *director*

Stolen Moments

Oliver Nelson

Sky Dive

Freddie Hubbard

Gary Bartz Combo

Jeff Endly & Jake Daniels, *tenor saxophones*

Jamie Monck, *guitar* Chris Grezch, *piano*

Tyrone Wheeler, *bass* Evan Brown, *drums*

Tyrone Wheeler, *director*

Flood

Michael League

Fun

Nat Adderley

Miguel Zenon Combo

Arabo Bey, *trumpet* Luke Miller, *saxophone*

Ethan Evans, *trombone*

Will Wilder, *guitar* Kendall Carter, *piano*

Pauline Ottaviano, *bass* Eli Weidman, *drums*

Anslyn Banks, *director*

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Combo:

Marty Kasdan

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2013
181

University of Louisville
School of Music
Cello Studio Recital

November 19, 2013
Bird Hall
7:00 p.m.

Suite in No. 1 in G Major, BWV 1007
Prelude

J. S. Bach
(1685-1750)

Ian Schroeder, cello

Sonata in A Major, Op. 69
Allegro ma non tanto

Ludwig van Beethoven
(1770-1827)

Ryan Snapp, cello
Elliot Eckel, piano

Concerto No. 1 in A Minor, Opus 33
Allegro non troppo

Camille Saint-Saens
(1835-1921)

Harrison Reed, cello
Debbie Dierks, Piano

Concerto in C Major
Adagio

F. J. Haydn
(1732-1809)

Nick Weiner, cello
Debbie Dierks, piano

Variations on a Theme Rococo
Theme
Variation I
Variation II
Variation VI
Variation VII

Peter Tchaikovsky
(1840-1893)

Hannah Soren, cello
Debbie Dierks, Piano

Concerto No. 1 in G Minor, Op. 49
Largo, molto espressivo

Dimitri Kabalevsky
(1904-1987)

Grace Kim, cello
Debbie Dierks, piano

Sonata in E Minor
Largo
Allegro

Antonio Vivaldi
(1678-1741)

Kyle McKay, cello
Debbie Dierks, piano

Sonata in D Minor, Op. 40
Allegro

Dimitri Shostakovich
(1901-1975)

Jared Latta, cello
Debbie Dierks, Piano

Pause

Concerto in G Major
Allegro

J.B. Breval
(1755-1825)

Briana Browne, cello
Debbie Dierks, piano

Sonata in G Minor, Op. 65
Largo
Finale-Allegro

Frederic Chopin
(1810-1849)

Anna Patterson, cello
Debbie Dierks, piano

Concerto No. 1 in G Minor, Op. 49
Allegro

Dimitri Kabalevsky
(1904-1987)

Emily Allen, cello
Debbie Dierks, Piano

Suite in No. 3 in C Major, BWV 1009
Courante

J. S. Bach
(1685-1750)

Laurel Yoder, cello

Sonata in E Minor, Op. 38
Allegro non troppo

Johannes Brahms
(1833-1897)

Nick Volpert, cello
Sunny Lu, Piano

Hungarian Rhapsody, Op. 68

David Popper
(1843-1913)

Jared Murray, cello
Debbie Dierks, cello

SOM
2013
180

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Ensemble I

John La Barbera, *Director*

Tuesday Evening
November 19, 2013
8:00 p.m.
Comstock Concert Hall

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Thank you.

JAZZ ENSEMBLE I PERSONNEL

John La Barbera, *director*

SAXOPHONES

Ashley Miller, *alto*

Dylon Jones, *alto*

Thiago Fernandes, *tenor*

Jon Driver, *tenor*

Lucas Miller, *baritone*

TRUMPETS

Arabo Bey

Nick De Jarlais

Clay Parler

Nick Kaizer

TROMBONES

Mike Smith

Ethan Evans

Sebastian VanHorn

Michael Tignor

RHYTHM

Will Wilder, *guitar*

Diego Lyra, *piano*

Marie Knueven, *bass*

Elias Weidman, *drums*

Israel Cuenca, *percussion*

Matthew McClimon, *Vibes*

PROGRAM

Inner Urge

Joe Henderson (1937 - 2001)
Arr. Mark Taylor

The Louis Shuffle

Louis Bellson (1924-2009)
Arr. Frank Mantooth

Fan It, Janet

Don Sebesky b. 1937

The Time Is Now

Eliane Elias b. 1960
Arr. Bob Brookmeyer

West End

John La Barbera b. 1945

Cloth of Silver - Threads of Blue

John La Barbera

Joshua

Victor Feldman (1937-1984)
Arr. Earl McDonald

Chase Scene

Pete McGuinness b. 1955

Dorian Blue

Les Hooper b. 1940

5.11.13
2013
183

Double Bass Studio Recital

With Adrienne Fontenot, Piano

Wednesday, November 20, 2013 8:30 PM

University of Louisville
School of Music
Bird Recital Hall

Program

Sonata in E Minor
Largo
Allegro ma non troppo

Antonio Vivaldi
(1678-1741)

Pauline Ottaviano, Double Bass

Concertino, Op. 45 Nr. 11
Finale: Allegro vivace

Lars-Erik Larsson
(1908-1986)

Catherine Craig, Double Bass

Sonata in G Major
Prelude
Allemande

Willem De Fesch
(1687-1757)

Marie Knueven, Double Bass

Sonata in A Minor
Largo
Allegro

G. P. Telemann
(1681-1767)

Liam Fisk, Double Bass

Concerto #2 in A Minor
Andante

Giovanni Bottesini
(1821-1889)

Sydney Simpson, Double Bass

Sonata in D major, BWV 1028
Adagio
Allegro

J. S. Bach
(1685-1750)

Ian Elmore, Double Bass

SOM
2013
182

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University
Student Composers

Wednesday Evening
November 20, 2013
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

There is Only One Path (2013)

Still Sound Light
The Sexual Composite
My Whole Life
Rapturous
I Won't Leave You

Nick Volpert
(b. 1992)

Carrie Ellis, *flute* Seth Burkhardt, *trumpet*
Jackie Royce, *bassoon* Nick Volpert, *cello*
Travis Nestor, *snare drum*
Quinn Dizon, *conductor*

Memories, Dancing; Simplicity (2010)

Cambron Little
(b. 1990)

Samantha Holman, Walter Hartly, Cambron Little & Thiago Fernandez, *clarinets*
Mitchell Rollins, Nick Burke, Zac Schlaug & Nathan Cuculivic, *saxophones*
Lauren Roerig, *conductor*

It is what it is. (2013)

1. 1st Street
2. On Eggshells
3. The Front Steps
4. 6724

Tyler Taylor
(b. 1992)

Tyler Taylor & Jake Campbell, *horns*

September Scrapbook (2013)

Justin Giarrusso
(b. 1991)

Samantha Holman, *clarinet* Mat Madonia, *violin*
Ian Schroeder, *cello* Joseph Kohake, *piano*

Thoughts (2013)

I. Distant
II. Concern
III. Contemplation
IV. Fleeting
V. Rapture - n. An experience of being carried away by emotion

Kyle McKay
(b. 1989)

Brian Herald, *soprano saxophone* Damien Hicks, *alto saxophone*

Instilling Hope (2013)

Jabez Co
(b. 1989)

Sam Williams, *flute* Scott Sams, *oboe*
Samantha Holman, *clarinet* Tyler Taylor, *horn*
Jackie Royce, *bassoon*

White Night (2013)

Chris Kincaid
(b. 1981)

Jessica Dorman, *soprano*
Matthew McClimon, *vibraphone*

And Then, The Sky Was Purple (2011)

Cambron Little

Caitlin Dolenč & Teil Buck, *oboes*
Scott Sams, *english horn*
Travis Royce, Paul Tromba & Lauren Rorig, *bassoons*
Jackie Royce, *contra bassoon*

Crónicas de un Introvertido (2013)

Uadani Buttó
(b. 1993)

I. Pensamientos (Thoughts)
II. Deseos (Desires)
III. El Conflicto (The Conflict)

University Percussion Ensemble
Jecorey Arthur, Samantha Sankey, Zach Arnett
Matthew McClimon, Joey Beeber, Travis Nestor
Stephen Baker & Spencer Zembrodt
Greg Byrne, *conductor*

PROGRAM NOTES

(written by the composers)

There is Only One Path - Nick Volpert

There is Only One Path is a piece for mixed ensemble. The primary inspiration for this work is the music of Ornette Coleman, particularly the song, "All My Life" from his 1975 album, *Science Fiction*. This piece is divided into five subtitled sections which are played continuously. Each section is based on lesser inspirations.

Memories, Dancing; Simplicity - Cambron Little

I believe there should be a balance of all things. Saxophones and clarinets have the ability to sound identical to one another, while possessing the luxury of sounding individual. This is an attempt to "place instruments in their natural habitat". I have orchestrated instruments of the same family, those instruments are played in various ways and settings but usually not together - the same could be observed for the current performers (jazz and classical musicians). For as much dissonance released from the ensemble, an equal amount of consonance must be used. Consonance of the balance, tonality, and rhythm are pillars in the physical structure of the "sounding space" that *Memories, Dancing; Simplicity* creates. Proximity and rhythmic dissonance are the highest influences in the unraveling of the piece as it progresses.

It is what it is. - Tyler Taylor

It is what it is is a collection of autobiographical miniatures for two horns. Each movement briefly reflects and comments on objects or ideas representative of this specific period of time in my life. "1st Street" is not only the street on which I live but also the street on which I walk to and from school. "On Eggshells" comes from the expression "walking on eggshells" and is an indicator of mood. "The Front Steps" refers to the prime meeting place of my social circle and "6724" are the numbers of my home address. Because I am a hornist, the horn plays a large role in my life and is therefore also a key component of the piece's meaning.

September Scrapbook - Justin Giarrusso

Scrapbooks are vessels of memory, bringing the past back to life before our eyes. September is full of memories of new beginnings; of the fiery beauty of the changing leaves; and of the delicate balance between the temperate autumn weather and the impending cold of winter. The scrapbook opens with a sense of curiosity, revealing a collage of fall memories. After leafing through a few pages, the images come to life before the mind's eye, almost as an out-of-body experience. But as the last pages are turned, reality fades back into perspective. With September's dusty memories stirred, we are left lingering in a moment of nostalgia.

Thoughts - Kyle McKay

Thoughts is a musical representation of the inner dialogue and processes of the mind, and introduces the idea that a conversation can occur with only one being.

Instilling Hope - Jabez Co

Someone close to me was going through a difficult time in his life. From day to day, nothing seemed to get better and all seemed lost. Through the hardship, I hoped for him to see the light at the end of the tunnel, to have hope.

Hope is a desire for something to change. Yet, change can only occur once we reflect upon our past and upon the many choices we can make to improve circumstances. *Instilling Hope* serves to inspire reflection, while fostering a sense of optimism and faith.

Instilling Hope is dedicated to Andrew McRobie.

White Night - Chris Kincaid

White Night is a short setting by the Russian modernist poet, Anna Akhmatova. The concise text arrives instantly to the point with a sense of emotional desolation.

White Night

I haven't locked the door,
Nor lit the candles,
You don't know, don't care,
That tired I haven't the strength
To decide to go to bed.
Seeing the fields fade in
The sunset murk of pine-needles,
And to know all is lost,

That life is a cursed hell:
I've got drunk
On your voice in the doorway.
I was sure you'd come back.

And Then, The Sky Was Purple - Cambron Little

Giant trees have been debarked; smoothly shaven. The leaves are all made of brass and the soil, though it is sand, moves quick like water. The trees vibrate deep inaudible drones; ripples resemble a path through what could be identified as a forest or a desert. Every ounce of energy vibrated from the trees flows on shallow soil and rivers of sound can be seen careening above the tree roots. I look up to see a cloudless infinite expanding purple sky with no sun influencing light. We are apart of a tribe that likes to dance.

Crónicas de un Introvertido - Uadani Buttó

Chronicles of an Introvert is a description of what goes through my head on a daily basis. The first movement is how I over think things and often forget that I have an all powerful God who is always at my side. The second movement is all the desires and goals I never share with anyone in fear that they will never come true. The third movement is a constant battle I have with myself resulting in confusion and frustration. As I was reading

the book of Exodus, I noticed Moses was an introvert just like me. When the Lord spoke to Moses at the burning bush, Moses stated he was afraid and would not be able to speak to Pharaoh. "The LORD said to him, "Who gave man his mouth? Who makes him deaf or mute? Who gives him sight or makes him blind? Is it not I, the LORD? Now go; I will help you speak and will teach you what to say." (Exodus 4:11-12) After reading this passage I realized I should give all my thoughts, desires, and conflicts to my Lord who is mighty and powerful to make anything happen.

SoM
2013
215

UNIVERSITY OF LOUISVILLE®

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Thursday, November 21, 2013

3:00 p.m.

Bird Recital Hall

CONVOCATION

PROGRAM

Etude #2

Charles Koechlin
(1867-1950)

Nolan Aud, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Caprice XII Ciaccona from 25 Caprices

Sigfrid Karg-Elert
(1877-1933)

Nathaniel Cucilovic, *saxophone*
(student of Adam McCord)

Three Preludes, Op. 18
I. Allegro

Robert Muczynski
(1929-2010)

Samantha Sankey, *flute*
(student of Kathleen Karr)

All in Twilight
II. Dark
IV. Slightly Fast

Toru Takemitsu
(1930-1996)

Timothy Blunk, *guitar*
(student of Stephen Mattingly)

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UNIVERSITY OF LOUISVILLE®

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Thursday, November 21, 2013
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Prelude from Pour le Piano

Claude Debussy
(1862-1918)

Joe Kohake, *piano*
(student of Krista Wallace-Boaz)

Concerto No. 1 in G Major
II. Adagio non troppo

Wolfgang Amadeus Mozart
(1756-1791)

Lauren Morris, *flute*
(student of Don Gottlieb)
Debbie Dierks, *piano*

Concertino

Marcel Bitsch
(1921-2013)

Jackie Royce, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Concertpiece

Gabriel Pierne
(1863-1937)

Katie Saylor, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Silicienne et Allegro Giocoso

Gabriel Grovlez
(1879-1944)

David Gould, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Sarabande et Cortege

Henri Dutilleux
(1916-2013)

Travis Royce, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, November 21, 2013

3:00 p.m.

Room 267

CONVOCATION

PROGRAM

Paths of Discovery

Erik Morales
(b. 1966)

Chris Pate, Sam Loomis, Kristian Kemker,
Luke Stevens & Holly Boyles, *trumpets*
(students of Michael Tunnell - Trumpet Ensemble)

Cityscapes

I. Rush Hour

II. Skyscrapers

Erik Morales
(b. 1966)

Emily Cooksey, Rachel Hibser, Noah Peak,
Kelsy Voit & Christopher Labrum, *trumpets*
(students of Michael Tunnell)

Graffiti

Roland Barrett

Nick DeJarlais, Erika Howard, Clay Parker, David Jaffe,
Clinton Linkmeyer & Trevor Webb, *trumpets*
(students of Michael Tunnell)

Arrival of the Queen of Sheba

George Frideric Handel
(1685-1759)

arr. by A. L. Christopherson

Larry McCrobie, Megan Campbell, Nolan Aud & Jordan Taylor, *saxophones*
(students of Adam McCord - Saxophone Quartet)

July

Michael Torke
(b. 1961)

Jake Daniels, *soprano saxophone* Nathan Cucilovic, *alto saxophone*
Allen Schultz, *tenor saxophone* Adam McIntyre, *baritone saxophone*
(students of Adam McCord - Saxophone Quartet)

Strange Humors

John Mackey
(b. 1973)
arr. by Brian Herald

Zach Schlaug & David Cecil, *soprano saxophones*
Damien Hicks, Jake Daniels,
Nathan Cucilovic & Megan Campbell, *alto saxophones*
Brian Herald, Allen Schultz & Nolan Aud, *tenor saxophones*
Adam McIntyre & Jordan Pullen, *baritone saxophones*
Hannah Gibson, *djembe*
Larry McCrobie, *conductor*
(students of Adam McCord - UofL Saxophone Ensemble)

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2013
185

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

University Jazz Ensemble II

Jerry Tolson, *Director*

Thursday Evening
November 21, 2013
8:00 p.m.
Comstock Concert Hall

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JAZZ ENSEMBLE II PERSONNEL

Jerry Tolson, *conductor*

SAXOPHONES

Jake Daniels, <i>alto</i>	Cincinnati, OH
Adam McIntyre, <i>alto</i>	Louisville, KY
Nick Burke, <i>alto</i>	Lawrenceburg, IN
Justin Huff, <i>tenor</i>	Cincinnati, OH
Jeff Endly, <i>tenor</i>	Dallas, TX
John Walker, <i>baritone</i>	Albuquerque, NM

TRUMPETS

Arabo Bey	Pittsburgh, PA
Jean Gorce	Crestwood, KY
Sam Loomis	Florence, KY

TROMBONE

Elizabeth Walker	Louisville, KY
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RHYTHM

Kendall Carter, <i>piano</i>	Louisville, KY
Jamie Monck, <i>guitar</i>	Lexington, KY
Jose Oreta, <i>bass</i>	Ashland, KY
Price McGuffey, <i>drums/vibes</i>	Louisville, KY
Evan Brown, <i>drums/vibes</i>	Cincinnati, OH

PROGRAM

Full Count	Mark Taylor (b. 1952)
In Your Own Sweet Way	Dave Brubeck (1920-2012) Arr. by Dave Rivello
Road Song	Wes Montgomery (1923-1968) Arr. by Terry White
A Minor Excursion	David Caffey
It's A Heavy Town	Donald Byrd (1932-2013) Arr. by Mitch Farber
On Green Dolphin Street	Bronislau Kaper & Ned Washington (1902-1983)(1901-1976) Arr. by Dave Wolpe
Foot Pattin' Time	Lou Donaldson (b. 1926) Arr. By Terry White
More or Less?	Kris Berg

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Yoga On Baxter

Combo:

Marty Kasdan

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SOM
2013
88

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

presents

University Early Music Ensemble

Jack Ashworth, *director*

Welcome Sweet Pleasure

Friday Evening
November 22, 2013
8:00 p.m.
Comstock Concert Hall

PROGRAM

I.

Mass in Four Parts

Kyrie

Gloria

William Byrd
(1543-1623)

singers

II.

The Frog Galliard

My Lady Hundsdon's Puff

John Dowland
(1563-1626)

recorders

III.

Construe my meaning

Pavan

Nec in video [galliard]

Fair Phyllis I Saw Sitting All Alone

The Night Watch (almain)

Giles Farnaby
(c. 1563-1640)
Antony Holborne
(c. 1545-1602)
Holborne
John Farmer
(fl. 1591-1601)
Holborne

singers, recorders, strings, lute & cittern

IV.

Woodycock

17th century anon

Addison Becker, *viola da gamba*

The Leaves be Green

William Byrd

recorders

V.

Mass in Four Parts

William Byrd

singers

INTERMISSION

VI.

Agnus Dei
(from *A Plaine & Easie Introduction to Practicall Musicke*) (c. 1557-1602) Thomas Morley
If Love Be Blind Thomas Bateson
(c. 1572-1630)

VII.

Johny, Cock thy Beaver 17th century anon
John Aurelius, *recorder*

Hark All Ye Lovely Saints Thomas Weelkes
(1576-1623)

singers

VIII.

The Bull Masque John Bull
(c. 1562-1628)
Broxbournbury Dances 1 & 2 17th century anon
recorders, strings & cittern

IX.

Mass in Four Parts William Byrd
Sanctus/Benedictus
Agnus Dei

singers

X.

Welcome Sweet Pleasure Thomas Weelkes
ensemble

TEXTS

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili Unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu:
in gloria Dei Patris. Amen.

Glory to God in the highest,
and on earth peace to people
of good will.
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord, Only Begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer.
You are seated at the right hand of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ, with the Holy Spirit:
in the glory of God the Father. Amen.

Construe my meaning, wrest not my method;
Good will craves favour, witness the high God.
If I have meant well, good will reward me;
When I deserve ill, no man regard me.
What shall I say more? speech is but blasting.
Still will I hope for life everlasting.

Fair Phyllis I saw sitting all alone,
Feeding her flock near to the mountainside.
The shepherds knew not whither she was gone,
but after her lover Amyntas hied.
Up and down he wandered while she was missing:
When he found her, O, then they fell a-kissing.

Credo in unum Deum, Patrem
omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.

Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de
Spiritu Sancto ex Maria Virgine:
et homo factus est.

Crucifixus etiam pro nobis;
sub Pontio Pilato passus,
et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre,
et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God, The Father
Almighty,
Maker of heaven and earth,
and of all things visible and invisible.

And in one Lord, Jesus Christ the
Only-begotten Son of God.
Born of the Father before all ages.

God of God, Light of Light,
true God of True God.
Begotten, not made,
of one substance with the Father.
By whom all things were made.

Who for us men
and for our salvation came
down from heaven.
And became incarnate by the
Holy Spirit of the Virgin Mary:
and was made man.

He was also crucified for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures.
He ascended into heaven and
sits at the right hand of the Father.
He will come again in glory
to judge the living and the dead and
His kingdom will have no end.

And in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and the Son.
Who together with the Father
and the Son is adored and glorified,
and who spoke through the prophets.

And one holy, Catholic and
Apostolic Church.
I confess one baptism
for the forgiveness of sins
and I await the resurrection of the dead
and the life of the world to come. Amen.

1. Hark all ye lovely saints above,
Diana hath agreed with love,
his fiery weapon to remove. Fa la la...
Do you not see how they agree?
Then cease fair Ladies, why weep ye? Fa la la...

2. See, see, your Mistress bids you cease,
And welcome love with love's increase,
Diana hath procured your peace. Fa la la...
Cupid hath sworn his bow forlorn
to break and burn ere Ladies mourn. Fa la la...

Sanctus sanctus sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua,
Osanna in excelsis.

Holy holy holy,
Lord God of Sabaoth.
Heaven and earth are full of your glory,
Hosanna in the highest.

Benedictus qui venit,
nomine Domini
Osanna in excelsis.

Blessed is he who comes
in the name of the Lord
Hosanna in the highest.

Agnus Dei,
qui tollis peccata mundi
Miserere nobis.
Agnus Dei,
qui tollis peccata mundi
Miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God,
who takes away the sins of the world,
Have mercy on us.
Lamb of God,
who takes away the sins of the world,
Have mercy on us.
Lamb of God,
who takes away the sins of the world,
grant us peace.

1. Welcome sweet pleasure, my wealth and treasure,
To haste our playing, there's no delaying, no no no...
This mirth delights me, when sorrow frights me.
Then sing we all fa la la...

2. Sorrow content thee, mirth must prevent thee,
Though much thou grieveest, thou none relievest, no no no...
Joy come delight me, thought sorrow spite me. Then sing we all fa la la...

3. Grief is disdainful, sottish and painful,
Then wait on pleasure, and lose no leisure, no no no...
Heart's ease it lendeth, and comfort sendeth, Then sing we all fa la la...

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Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM NOTES

The years around the turn of the seventeenth century produced an incredible amount of English music for court, chapel, and the stage. Starting with the chapel, the centerpiece of our program tonight is William Byrd's Mass in Four Parts. The circumstances around the creation of this masterpiece remain enigmatic. When Elizabeth took the throne in 1558 she steered a course of tolerance for Catholics in English society at large. But her cousin, Mary Queen of Scots, represented a Catholic claim to the throne and was perceived as more and more of a threat until Elizabeth authorized her execution in 1587. After this it became downright dangerous to remain a practicing Catholic in England. Those who refused to attend Anglican service, or "recusants," were fined, had their property confiscated, and/or spent time in jail. Priests, smuggled in from the Continent to serve the Catholic community (especially north of London), were tortured and killed. Through all this Byrd remained unwaveringly Catholic; his career (and personal safety) most probably being secured by his relationship with the queen, who greatly admired his music. Byrd published (clandestinely) three settings of the mass, one each in three, four, and five voices.

Although John Dowland is remembered primarily for his lute music, he is represented tonight by two consort arrangements. In 1579, Francis, Duke of Alençon and son of Henry II of France, proposed marriage to Queen Elizabeth – coming to England to do so – even though he was 22 years her junior. Francis wore a frog-shaped earring, causing Elizabeth to nickname him her "frog." After playing him along for a while, she declined his offer and sent him home. The piece you hear tonight first appears as a lute solo by Dowland called "The Frog Galliard," presumably named for him; it was later published as a song with the words "Now O Now I Needs Must Part," which may refer to his unhappy return to France. A "puffe" may simply be an inconsequential piece, similar to titles like "Humoresque" such as found in nineteenth century piano music. The piece has the feel of an allemande, a Renaissance processional dance – and the source, indirectly, of the square dance term "allemande left."

Music around 1600 was very much a participatory thing – there were no such things as concerts (like the one you are attending). Being able to carry your part in a madrigal was simply part of the social scene. In addition to madrigals, the Elizabethans (and Jacobean) delighted in playing instrumental "consorts," often settings of dances. We mix the two in our third set of pieces.

Giles Farnaby and John Farmer were two of the scores of composers who published a book or two of madrigals during this period. While Farmer's "Fair Phyllis" is most representative of the type, one occasionally also finds the sort of poem set by Farnaby. The unsettled, questing nature of this text is reflected admirably in the unsettled and wandering harmonies – somewhat suggestive of the sound of barbershop quartet singing. The three dances are taken from Antony Holborne's *Pavans, Almains and Galliards* of 1599. (There's that allemande again!) Holborne was a "gentleman usher" to the Queen, whatever that might have been, but was also an active composer. This collection has been a staple of both amateur and professional Renaissance consorts for decades.

The six-stringed viola da gamba is a cousin (not a predecessor) of the cello; both first came into use at about the same time in the 1490s. The instrument became especially popular in England, where it enjoys a vast repertoire of both consort and solo pieces. Further, many collections of the day specify that their contents are "apt for viols and voices," indicating that players could accompany and/or simply swipe the vocal music. We have done exactly that tonight with two consort pieces, a contemplative setting of the Agnus Dei – which is found in Morley's book mentioned above, and a sprightly madrigal.

There is no greater lode of melodious tunestock than the popular and traditional music of the British Isles, and period composers frequently mined this for tunes that could serve as the basis of variations. We present three such settings tonight. "Woodycock" (an English tune) and "Johny Cock Thy Beaver" (a Scots one) are called sets of divisions because the tune is divided up into many smaller notes. (The peculiar name of the second tune supposedly derives from the new-at-the-time fashion of wearing beaver hats.) Byrd's setting of "The Leaves Be Green," on the other hand, is a masterful polyphonic setting in which the tune weaves in and out of a five-part musical fabric.

Two numbers on the program are balletts, or dance-derived vocal pieces similar to madrigals but differing from them in that they have repeating sections and a "fa-la-la" refrain – or, a "no-no-no" refrain, as you will hear. A somewhat distant relative is the Christmas carol "Deck the Halls."

So much for music for court and chapel – what about the stage? There's always Shakespeare, of course, who used any number of songs and dances in his plays. However, we don't include any of this repertory tonight. Instead, we turn to the dances of the period masque, a concoction of song and dance hung on a (generally very feeble) plot and performed for the enjoyment of the court. The whole enterprise seems to have been got up as an excuse for a lot of dancing, including the "revels" at the end of the evening when players danced with members of the audience. Much of this music would have been performed by ensembles of violins, which had been around as long as the viols but were just beginning to have music specified for them to play.

Tonight's concert marks my last official appearance with the U of L Early Music Ensemble, as I will be retiring after this semester. I would like to thank the many people who have attended these concerts over the years – some for many years. Your support has meant a great deal both to me and to the students who prepare this music. The chorus, open to all without audition, met a scant three hours a week with occasional extra rehearsals; the instrumental groups typically met for one hour a week. That is a lot of work to accomplish in very little time, and my respect for the student musicians who brought this music to life is enormous. Thank you for sharing in our experience together. You will have chances to see the ensemble in some fashion again, as I will continue at the university teaching instrumental groups as well as harpsichord and organ lessons, but this is the final bow for the large group. Thank you for joining us tonight.

Jack Ashworth

SOM
2013
187

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Aaron Shockley, *double bass*

(Student of Sidney King)

with

Adrienne Fontenot, *piano*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Friday Evening
November 22, 2013
7:00 p.m.
Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Thank you.

PROGRAM

Sonata in G Major

- I. Prelude
- II. Allemande
- III. Sarabande
- IV. Minuet

Willem De Fesch
(1687-c.1757)

Elegia

Giovanni Bottesini
(1821-1889)

SHORT BREAK

Four for Ray

Bertram Turetzky
(b. 1933)

Sonate, Op. 97

- I. Allegro moderato molto
- II. Allegro scherzando
- III. Allegro giusto

Robert Fuchs
(1847-1927)

PROGRAM NOTES

Sonata in G Major

Willem De Fesch (1687-c.1757)

Willem De Fesch was a virtuoso Dutch violone player and composer. He was very active in Amsterdam in the early 18th century. The first movement of this sonata is a *Prelude*, marked largo. This opening is very lyric and flowing, and firmly establishes the tonality of G major. The second movement, *Allemande*, immediately establishes a brisk energetic tempo, which has a dance-like feel typical of this time period. The *Sarabande*, is a slow dance in a triple time. This change of pace allows the listener to relax the energy of the previous dance. The contrast is further heightened by a change to the minor tonality. De Fesch concludes this sonata with a stately *Minuet*. This is a traditional minuet structure with the first theme in major, followed by the second section in the minor key. The *da capo* returns to the familiar G major tonality that unifies the work.

Elegia

Giovanni Bottesini (1821-1889)

Giovanni Bottesini, whose virtuosity on the double bass was comparable to that of Paganini on the violin, was also a noted conductor and composer. His compositions included many operas and chamber works in addition to his better known solo pieces for the double bass. He was known for performing double bass fantasies during the intermissions of his opera performances. The *Elegy* is a very smooth and beautiful piece that allows the listener to experience the best lyric qualities of the double bass. My goal in preparing this piece was to capture the warm, rich tones of a baritone singer performing in an operatic role during one of Bottesini's operas. I also wish to express the vast soloistic qualities that Bottesini is so well known for. The harmonic structure of this piece is traditional as it smoothly moves between tonalities in a way that feels very natural to the listener.

Four for Ray

Bertram Turetzky (b. 1933)

Bertram Turetzky is a contemporary American bass teacher, author, and performer who has been well known for his performances of modern works. He is also the author of the book, *The Contemporary Contrabass*, which includes a discussion of expanded techniques for the double bass. *Four for Ray* is an unaccompanied pizzicato piece in the jazz idiom. It was composed as a tribute for noted jazz bassist Ray Brown. The piece is performed with a swing feel and jazz phrasing. The technical demands of this piece require a bit of athleticism from the performer and a keen sense of harmony. It begins in A flat major weaving through several tonalities before concluding in B flat.

Robert Fuchs served as a highly respected professor of music theory at the Vienna Conservatory, and counted Brahms among his friends. The sonata begins *Allegro moderato molto*. The rhythmic main theme of this movement is introduced in measure five. This motif recurs in different variations throughout the movement. Shortly after the beginning the sound changes from a dissonant tonality to a very legato and warm section. Here, the music becomes an interactive conversation between the piano and the bass. Continuing to build the harmonic tension, Fuchs moves through many tonalities with chromaticism and large leaps. The same lyrical passage that was introduced earlier is now brought back but down a fifth. The second movement, *Allegro scherzando*, starts with the melody in the piano while the double bass plays accenting pizzicati. The sonata finishes *Allegro giusto*. From the beginning, a motif is introduced and repeated several times to solidify its B flat tonality. This point of familiarity is used to bring the listener back to a common pitch center after Fuchs has deviated from his original tonality. At the end of this movement he builds not only harmonic tension through chromaticism but also rhythmic tension as well. This build up allows for an even more dramatic ending and triumphant return to B-flat major.

SOM
2013
189

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Katie Teremi
clarinet & piano

(Student of Dallas Tidwell & Krista Wallace-Boaz)

with

David George, piano

Student Recital

Friday Evening
November 22, 2013
8:30 p.m.
Bird Recital Hall

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PROGRAM

Dance Preludes

- I. Allegro molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro molto

Witold Lutoslawski
(1913-1994)

David George, *piano*

Arlequin

Louis Cahuzac
(1880-1960)

Sonata for Clarinet and Piano

- I. Grazioso
- II. Andantino

Leonard Bernstein
(1918-1990)

David George, *piano*

INTERMISSION

Piano Pieces for Children

- I. Breeze
- II. Clouds

Toru Takemitsu
(1930-1996)

Reverie

Claude Debussy
(1862-1918)

Clowns

Joaquin Turina
(1882-1949)

50M
2013
186

UNIVERSITY OF
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SCHOOL OF MUSIC

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Woodwind Chamber Music

Friday Afternoon
November 22, 2013
3:15 p.m.
Comstock Concert Hall

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Thank you.

PROGRAM

Triosonata in G, BWV 1039

Allegro

Johann Sebastian Bach
(1685-1750)

Hagan Zoellers & Mitchell Rollins, *oboes*
Matthew Karr, *bassoon* Joe Kohake, *piano*

Trio

Allegro

Joseph Haydn
(1732-1809)

Andrea Kane, *flute*
Mitchell Rollins & Hagan Zoellers, *oboes*

Trio No. 5

Arioso Lento

Allegro

George Friedrich Fuchs
(1752-1821)

Matt Batteiger, Elise Bauer & Dallas Tidwell, *clarinets*

Trois Divertissements

1. Giocososo

2. Rondes

Henri Tomasi

(1901-1971)

Heather Shelton, Walter Yee, Lucas Hampton & Nichelle Wofe, *clarinets*

Kleine Kammermusik, Op. 24, No. 2

Paul Hindemith

(1895-1963)

Lustig

Walzer

Ruhig und einfach

Schnelle

Sehr lebhaft

Carrie Ellis, *flute* Jim Hardaway, *oboe*
Alex Enyart, *clarinet* Andrew Osborn, *horn*
Travis Royce, *bassoon*

Bagatelles for Woodwind Quintet

Gyorgy Ligeti

(1923-2006)

1. Allegro con Spirito

2. Rubato Lamentoso

3. Allegro Grazioso

4. Presto Ruvido

5. Adagio Mesto

6. Molto Vivace Capriccioso

Samuel Williams, *flute* Scott Sams, *oboe*
Samantha Holman, *clarinet* Tyler Taylor, *horn*
Jackie Royce, *bassoon*

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2013
192

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Kendall Carter, *jazz piano*

(Student of Chris Fitzgerald)

Student Recital

Sunday Evening
November 24, 2013
7:00 p.m.
Bird Recital Hall

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PROGRAM

Falling In Love With Love

Richard Rogers & Lorenz Hart
(1902-1979)(1895-1943)

I fell in love with this tune after having listened to Oscar Peterson play it on a concert recording from Berlin in the mid 90's. Peterson's sense of rhythm and Hampton Hawes' detached playing style have greatly influenced the manner in which I approach playing today. So for tonight, I have decided to open the program with a solo rendition of this jazz standard.

Vint

Kendall Carter
(b. 1993)

Monk changes is the way I describe my original composition "Vint". Throughout this past year it has been a goal of my to write a Thelonious Monk style tune, and well I think I've done it! This tune was written one night in a rush for me to take to our Tuesday night jam sessions. Originally I'd planned on having two harmonic and melodic contrasting sections, but in the moment, I decided to take that which I had written down and modulate it up by a step.

Ode To Katherine

Kendall Carter

Tonight I'd like to take a moment and honor special person, and that person's name is Katherine Robinson. Mrs. Katy or Aunt Katy, as she was affectionately called, is the mother of my pastor, Dr. Walter A. Jones Jr. I wrote this piece as a response to the Oscar Peterson original called "Love Ballade"; and so I'd like to dedicate this in her memory.

Reflections in D

Edward Kennedy "Duke" Ellington
(1899-1974)

Duke Ellington originally recorded this tune on his album entitled "Piano Reflections", but I first came across this tune when listening to an old Marian McPartland Piano Jazz Interview with Bill Evans. This piece was one of the last tunes that he played on that interview and it captivated me because of the simplicity of the melody. The melody is so poignant that I shall merely just improvise using variations upon the melody.

Bach's Blues

Oscar Peterson
(1925-2007)

I'd be lying if I were to say that Oscar Peterson didn't have any influence on my playing. As a matter of fact not only has his playing influenced me, but his compositions have as well. This particular composition of his, I have heard him play both as a slow dirty blues and as a medium slow blues. So tonight, we've decided to dirty things up a bit!

Spanish Mood

Hampton Hawes
(1928-1977)

Hampton Hawes was a west coast bop pianist whose playing I enjoy very much for the same reasons I enjoy Oscar Peterson; he has a strong rhythmic concept when playing and a detached touch to playing. I found this tune through some bootleg recordings and just knew I had to play it. This tune is very free flowing and so I have taken the liberty of adding a forward moving chord progression to the introduction to give us lift off.

Roadside Changes

Kendall Carter

I wrote this tune just a few short weeks ago so that I could feature Ethan Evans. It's a contrafact on the jazz standard "I've Got Rhythm". Now for those of you who don't know what a contrafact is, it's simply taking a set of pre-existing chord changes and writing a new melody over them. I've also taken the liberty of not playing the standard changes on the bridge, but substituting them with their corresponding tri-tones.

Totem Pole

Lee Morgan
(1938-1972)

I was first introduced to this tune, thanks to my friends and local trumpeter Craig Tweddell. It has been about a year or so, when was asked to form a sextet and play a couple of concerts and this was one of the tunes he chose. Lee Morgan initially recorded this tune for his quintet, but we've added a third voice to give this tune a little more density.

The Preacher

Horace Silver
(b. 1928)

Well we're rounding things off here with a little church, I guess! I mean since it's Sunday and all, I figured why not share with you the greatest influence to my playing, stylistically that is, and that's church! So, we're going to send you on home with a good ole Horace Silver tune that I'm sure you will enjoy and continue singing on your way home.

PERSONNEL

Jose Oreta, *bass*
Eli Weidman, *drums*
Arabo Bey, *trumpet*
Jon Driver, *tenor saxophone*
Ethan Evans, *trombone*

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190

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Symphonic Band

Frederick Speck, *conductor*

&

University of Louisville
Wind Ensemble

Frederick Speck, *conductor*

Sunday Afternoon
November 24, 2013
3:00 p.m.
Comstock Concert Hall

INTERMISSION

UNIVERSITY WIND ENSEMBLE

Yankee Doodle (1945)

Morton Gould
(1913-1996)

Mare Tranquillitatis (2012)

Roger Zare
(b. 1985)

Folk Songs for Band, Set 2 (1991)
(A Leadsman, Landsmen and Dancers)

David Stanhope
(b. 1952)

1. The Jolly Sailor
2. O Shepherd, O Shepherd, Won't You Come Home?
3. Rufford Park Poachers
4. The Keel Row

PROGRAM NOTES

Frenergy (1998)

John Estacio
(b. 1966)

The bulk of the musical material found in this piece comes from sketches for my *Triple Concerto*. These sketches were to be part of the proposed final movement for the concerto, a fast-paced scherzo to bring the piece to a wild close. However, for various reasons, this ending did not make it to the final draft. Not one to waste, I decided to mount this music on its own for orchestra.

The title comes from an amalgamation of the words "frenetic" and "energy" which were the two qualities I desired for the ending of the concerto. The tempo for this short concert opener is brisk and the pacing of melodic ideas is often a bit frantic as befitting the title.

It begins with a thunderous introduction by the percussion who establish the infectious 6/8 pulse. After an orchestral tutti, the winds introduce a chromatic melody that is quickly tossed back and forth from pairings of instruments. This quirky little melody often complements an ostentatious tune frequently performed by the brass. The third melody, introduced by a solo flute, is perhaps the most substantial tune of the piece and is strongly characterized by the 6/8 lilt of the piece.

A harmonically restless string passage leads into a return of the opening material and the piece concludes with a full force orchestral tutti along with the pounding drums of the opening.

Note by John Estacio

Fantasia on the Alleluia Hymn (1949)

Gordon Jacob
(1895-1984)

Known for his affection for the colors of wind instruments, Gordon Jacob's expert compositional craftsmanship and idiomatic orchestration flourished in well-known band works such as *William Byrd Suite*, *An Original Suite*, *Flag of Stars*, *Music for a Festival* and numerous others. He was born near London and educated at Dulwich College and the Royal College of Music. Among his teachers were Charles Villiers Stanford, Herbert Howells, Sir Adrian Boult and Ralph Vaughan Williams. Of Jacob's mastery, Vaughan Williams commented, "He was at one time nominally my pupil, though there was nothing I could teach him which he did not know better than I, at all events in the matter of technique. Since then I have often asked his advice on points of orchestration, as indeed I would gladly do in any branch of the composer's art." An authority on the art of orchestration, Gordon

Jacob's textbook, *Orchestral Technique* (1931) remains a valuable resource for the student of orchestration.

Jacob wrote *Fantasia on the Alleluia Hymn* in 1949. Originally scored for orchestra, it was first performed in May of 1949 at the Peterborough Cathedral, Douglas Hopkins conducting. The work received its first London performance soon after at the Proms in August of the same year with the BBC Orchestra under John Hollingworth. Another distinctive performance of the work was given at Westminster Abbey prior to the coronation of Queen Elizabeth II June 2, 1953. Sometime later, the Chappell's Army Journal band version of the work was arranged by W. J. Duthoit. The work is now distributed again, this time arranged for band by Douglas E. Wagner. Wagner dedicated the arrangement to Dr. John K. Colbert, professor emeritus at Butler University and long-time chaplain of the American Bandmasters Association.

The fact that Jacob enjoyed the medium of "theme and variations," is clear in his *Fantasia on the Alleluia Hymn*. It is based on the seventeenth-century hymn tune, "Lasst Uns Erfreuen," the melody of which is known to nearly all as "All Creatures of Our God and King." The work unfolds with contrapuntal fragments and embroideries until a resonant horn tutti enters to proclaim the tune from its beginning. Past this, more elaboration ensues leading ultimately to a strong climax in the full ensemble. This climax gives way to eight measures that quietly reminisce the alleluia figure a major third lower than the prevailing key of F major. This evocative statement seems almost like a distant memory which at its completion, slides back into the original key of F major for a quiet, but affirming cadential statement.

Memorials ("On Taps") (1976)

Morton Gould
(1913-1996)

Morton Gould was recognized at an early age for his talents in composition and improvisation, and had his first piece published when he was only six years old. By his early twenties he was conducting, arranging programs, and reaching out to a nationwide audience through the WOR radio station in New York. Gould was an expert at combining popular music with classical forms, and had an eclectic compositional output that included Broadway musicals, film and television scores, and commissions from symphony orchestras. He won a Pulitzer Prize and a Grammy Lifetime Achievement Award for his contributions. He was also a noted conductor, leading all of the major American orchestras and making appearances with orchestras overseas. His only barrier to wider recognition was an ongoing feud with Leonard Bernstein, who belittled Gould's music at every opportunity (despite the high quality of the compositions), and led to some heated and sometimes comical confrontations between the two.

Originally composed for symphony orchestra on a commission from the New York State Council of the Arts and the United States Historical Society for the 1976 American Bicentennial, *Memorials* is one of a set of six folk tunes entitled American Ballads that, while based upon familiar melodies, have the feel of original compositions. Gould then adapted three of the settings for band directly from the orchestral scores. *Memorials* is based upon the bugle call "Taps," but the intervals and rhythms of the tune drift hauntingly in and out of focus until the tune is finally heard in its entirety at the end. It recognizes the service of our men and women in the armed forces and is a fitting tribute to the "honored dead."

Note by David Elliott

Fanfares (2009)

David Holsinger
(b. 1945)

Fanfares is not based on a hymn tune, or on an extra-musical story, or any historical event - it is simply what it is, a "Celebration" work. Since it was written for a large symphonic band, I knew I had some extra players available, and the idea of alternating brass trios was an easy choice. However, my idea was not to make this a "four trios accompanied by a band" work, but rather a composition where the band segment is one of five contributing groups to the overall concept.

Note by David Holsinger

Yankee Doodle (1945)

Morton Gould
(1913-1996)

As we close a year commemorating the centenary of his birth, we celebrate Gould's genius as an orchestrator and magnificent wit as an arranger, through a work that demonstrates how music can be both entertaining and artistically stimulating at the same time. Born on December 10, 1913, Morton Gould was attracted to music early on, becoming acknowledged as a child prodigy for his unusual keyboard and improvisational skills, as well as for his giftedness as a composer. By the time he was in his teens, he was working in New York's vaudeville, then later Broadway, radio, and symphonic genres. Though his rich career included work as a pianist, conductor and composer, he always thought of composition as his "life blood." Gould's work has been recognized with the highest honors, including a Pulitzer Prize, a Grammy Award and a Kennedy Center Honor for Lifetime Achievement.

During World War II, Gould wrote a number of pieces that resonated with the patriotic American spirit. Along with his incredibly popular, *American Salute* (1943), there were a number of others as well, including, *Fanfare for Freedom* (1943) and the concise set of variations on *Yankee Doodle* (1945). Though the origin of the tune itself predates the Revolutionary War, and its subsequent use by the British was intended to mock the disorganized colonials, *Yankee Doodle* has nonetheless emerged as an emblem of patriotism and quintessential Americana.

Mare Tranquillitatis (2012)

Roger Zare
(b. 1985)

Mare Tranquillitatis translates to "Sea of Tranquility," and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions - tranquil beauty and restless isolation. All of the musical material is derived from only two ideas - the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and solo instruments emerge, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo oboe.

Note by Roger Zare

Folk Songs for Band, Set 2 (1991) (A Leadsman, Landsmen and Dancers)

David Stanhope
(b. 1952)

My two wind-band suites of British folk-song settings are dedicated to the memory of Percy Grainger. Grainger used folk-melodies as vehicles for his own expression, and I try to follow his example. Each suite consists of four settings, and three of the eight melodies were also used by the Australian master.

A Leadsman, Landsmen and Dancers begins with *The Jolly Sailor*, a boisterous portrait of the subject. Then comes *O Shepherd, O Shepherd, Won't You Come Home?* which perhaps presents both austere and idyllic aspects

of the countryside. *Rufford Park Poachers* is my most heart-felt tribute to Grainger, who once said somewhat bitterly that the true worth of his own music would never be gauged until it was understood to be 'a pilgrimage of sorrows.' *The Keel Row* is an attempt to depict a spontaneous folk-dance for the musical and the not-so-musical, and has a programme which may be of sufficient interest to quote at length.

The bagpipes get going, and the dance begins smoothly; after a few verses a very large gentleman attempts to join in. He cannot keep up, he staggers, and tumbles over. The dance carries on merrily until some over-enthusiastic jumping on the stage causes it to break. The dancers keep going, but the musicians are thrown off balance - none of them can find the key, although many are prepared to try. This is inconclusive, whereupon a small party of troublesome individuals (who have indulged in too much liquid refreshment) burst into the main area, singing loudly. This draws whistles, boos and even punches from the crowd, who roughly bundle the intruders out of the way. Fortunately the barrel-organ has kept turning, and a whistler takes up the melody. The dancers are catching their breath, and the village virtuoso seizes his chance to show off, being rewarded with murmurs of admiration. His final flourish starts the dance again. More and more people join in, faster and faster until, suddenly, all are dancing or playing at, or over, the limit. The dancers spread out into a vast circle and join hands for a final verse, leaping high together. The dance is apparently over, but the joker smacks his tambourine, jerking everybody off their feet.

Note by David Stanhope

UNIVERSITY WIND ENSEMBLE

The University Wind Ensemble is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, observed that Karel Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

UNIVERSITY SYMPHONIC BAND

Frederick Speck, *Director*

FLUTES

Michelle Schapmire	Vine Grove
Katelin Dickerson	Elizabethtown
Kaeli Keables	LaGrange
Nicole Petersen + picc.	Ft. Mitchell
Lauren Morris	Crestwood
Hannah Pope	Corydon, IN

TRUMPETS

David Jaffe	Louisville
Trevor Webb	Ft. Mitchell
Sean McKinney	Broken Arrow, OK
Luke Stevens	Louisville
Sam Loomis	Burlington
Seth Burkhardt	Ft. Mitchell

OBOES

Mitchell Rollins	Mayfield
Hagan Zoellers	London

TROMBONES

Sebastian VanHorn	Radcliff
Caitlin Thompson	Vine Grove
Josh Barnes	Taylors, SC
Elizabeth Walker	Louisville

CLARINETS

Michelle Gilfert	Louisville
Nikki Wolfe	Dry Ridge
Matthew Batteiger	Murray
Joseph Wermuth	Jeffersonville, IN
Brandy Marcum	Louisville
Chelsea Bingham	Effingham, IL
Johnny Litzinger	Lexington
Elise Bauer	Louisville
Ben Gutman	Louisville

BASS TROMBONE

Sam Hornbuckle	Louisville
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EUPHONIUMS

Joe Kohake	Florence
Jared Anderson	Louisville
James Rossman	Hopkinsville

BASS CLARINET

Lucas Hampton	Dry Ridge
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TUBAS

Blake Manion	Clarkson
Matheus Silva	Jeffersontown

BASSOONS

Travis Royce	Louisville
Katie Saylor	Murray
David Gould	Pewee Valley

PERCUSSION

Kourtney Howard	Frankfort
Stephen Baker	Louisville
Joseph Beeber	Louisville
Ryan Johnson	Jeffersonville, IN
Hannah Gibson	Sellersburg, IN
Michael Cowan	Russellville

ALTO SAXOPHONES

Brian Herald	Jeffersonville, IN
Nathan Cucilovic	Louisville
Larry McCrobie	Elizabethtown

HARP

Roseanna Shafer	Nashville, TN
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TENOR SAXOPHONE

Allen Schultz	Louisville
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DOUBLE BASS

Aaron Shockley	Louisville
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BARITONE SAXOPHONE

Adam McIntyre	Louisville
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HORNS

Ian Wolfe	Lawrenceburg
Brad Jopek	Westfield, NY
Seth Berkenbosch	Louisville
Matt DeVore	Louisville
Josh Goodman	Fairfield, OH
Hannah Doyle	Smithfield

University of Louisville
University Chorus and Collegiate Chorale

Nicholas D. Gray – Graduate Conducting Recital
Sunday, November 24, 2013

Texts, Translations, and Notes

Selections by the University Chorus

The heavens are telling the glory of God (*The Creation*)

Franz Joseph Haydn

This chorus concludes the first part of *The Creation*, Haydn's first contribution to a relatively new genre, the oratorio. He finished the work in 1798, probably inspired by hearing the oratorios of Handel during his visits to London. The libretto was first written in English, but Haydn requested that Baron Gottfried van Swieten would translate it into German. Haydn wanted the work to be performed in London, however, and desired that it be performed in English so the Baron retranslated the text back into English and now the work is widely performed in both languages.

The oratorio for three soloists, chorus, and orchestra depicts the events from the book of Genesis, describing the account as God creates the earth, day, night, living creatures, and man from the void of chaos. This chorus is filled with boisterous exclamations describing the deserved praise for God's magnificent work. Amidst the trio's interludes the exclamations begin again as Haydn's joyous music gives way to an adventurous developmental section illustrating the wonder of God's work in musical form with distant harmonic motion away from the original tonal center of C major. The final anticipation of the return to C major, comes with a scalar declamatory line in the bass ending on a flat seventh scale degree as Haydn wraps up his wanderings and cleanses the palate with cadences in C major to the close.

*The Heavens are telling the glory of God,
The wonder of his work displays the firmament.
Today that is coming speaks it the day,
The night that is gone to following night.*

*The Heavens are telling the glory of God,
The wonder of his work displays the firmament.
In all the lands resounds the word,
Never unperceived, ever understood.*

*The Heavens are telling the glory of God,
The wonder of his work displays the firmament.*

Ehre sei dir Christe (*St. Matthew Passion*)

Heinrich Schütz

Heinrich Schütz was a key player in the development of German music during the Baroque period. His studies with Giovanni Gabrieli in Venice and the music of Monteverdi influenced his composition from the Italian styles. He would continue to pioneer the polychoral ideals that so richly encompass the German choral tradition. His works are almost exclusively sacred.

The passions of Schütz strictly adhere to a modal expression. *Ehre sei dir Christe* is a turba chorus in four-part vocal writing that abides by the modal thoughts as the chords often migrate from minor to major sonorities. It is based on the text and melody of a popular vernacular congregational hymn dating back to the 14th century. This congregational hymn is a reflection of medieval piety upon the death of Jesus on the cross. The piece is in three major sections. The first section opens with the broad sense of reverence edifying the sacrifice of Christ on the cross. The middle section is more uplifting as the chorus describes Christ at the right hand of the Father. The final section begins with a jarring major chord on the text *Kyrie eleison*, sounding a note of hopefulness, with the plea that we might enjoy the blessedness of Christ who rules with his Father in heaven.

Ehre sei dir, Christe,
der du littest Not
an dem Stamm des Kreuzes,
für uns den bittern Tod,
und herrschest mit dem Vater dort in Ewigkeit:
hilf uns armen Sündern zu der Seligkeit.
Kyrie eleison, Christe eleison, Kyrie eleison.

Glory be to you, Christ,
you who suffered pain
on the stem of the cross,
who suffered bitter death for us
and reign with the Father there in eternity.
Help us poor sinners attain salvation.
Christ, have mercy. Lord, have mercy, Christ have mercy.

Zigeunerleben

Robert Schumann

Schumann, a bookseller's son, showed early ability as a pianist. He tried composing and writing at a young age. He went to Leipzig to study law, but actually spent his time on music and literature. He convinced his family that he should become a pianist, and went to live with the Wieck family, where he would fall for the daughter Clara, his eventual wife.

Zigeunerleben was written in 1840, the year Schumann married Clara Wieck. *Zigeunerleben* is the third of three poems by Emanuel Geibel that make up Schumann's Opus 29. It is a lively, dramatic piece of music. German Romantic composers and poets had a fascination with the exotic qualities of Gypsies, which inspired countless stories and legends. *Zigeunerleben* describes a night in a gypsy camp. The gypsies, who are "suckled by the sacred waters of the Nile" and "bronzed by the southern heat of Spain," gather around the campfire for stories, spells and food. They listen, they dance, they sing, and the fire casts a mysterious glow, but all of it is like an illusion, for in the morning, they are gone, leaving only the mystery of their way of life.

*Im Schatten des Waldes, im Buchengezweig,
da regt's sich und raschelt und flüstert zugleich,
es flackern die Flammen, es gaukelt der Schein
um bunte Gestalten, um Laub und Gestein.*

*In the shadow of the forest, among branches of beech,
something stirs and rustles and whispers all at once,
flames flicker, and their light casts a spell
around colorful figures, foliage and stones.*

*Das ist der Zigeuner bewegliche Schar,
mit blitzendem Aug' und mit wallendem Haar,
gesäugt an des Niles geheiligter Flut,
gebräunt von Hispaniens südlicher Glut.*

*That is the tribe of wandering gypsies;
with lightning-like eyes and wild, flowing hair,
suckled by the sacred waters of the Nile,
bronzed by the southern heat of Spain.*

*Um's lodernde Feuer in schwellendem Grün,
da lagern die Männer verwildert und kühn,
da kauern die Weiber und rüsten das Mahl
und füllen geschäftig den alten Pokal.*

*Around the blazing fire, in the swelling grass,
lie the men, wild and bold,
the women crouch and prepare the meal,
and busily fill the old chalice.*

*Und Sagen und Lieder ertönen im Rund,
wie Spaniens Gärten so blühend und bunt,
und magische Sprüche für Not und Gefahr
verkündet die Alte der horchenden Schaar.*

*And legends and songs resound in the circle,
blossoming and colorful like the gardens of Spain,
and magic spells against need and danger
the old woman tells the listening group.*

*Schwarzäugige Mädchen beginnen den Tanz;
Da sprühen die Fackeln den rötlichen Glanz,
Es lockt die Gitarre, die Zymbel klingt,
wie wild und wilder der Reigen sich schlingt!*

*Black-eyed girls start the dance;
torches cast the reddish reflection.
The guitar seduces, the cymbal sounds,
And the round dance spins wilder and wilder circles.*

*Dann ruh'n sie ermüdet vom nächtlichen Reih'n;
Es rauschen die Buchen im Schlummer sie ein,
und die aus der glücklichen Heimat verbannt,
sie schauen im Traume das glückliche Land.*

*At last they lie down, tired from the nightly round,
the beeches rustle them to their slumber,
and those that are banished from their happy homeland,
see this happy land in their dreams.*

*Doch wie nun im Osten der Morgen erwacht,
verlöschen die schönen Gebilde der Nacht;
es scharret das Maultier bei Tagesbeginn,
fort ziehen die Gestalten. Wer sagt dir, wohin?*

*As morning wakes in the east,
the night's beautiful fancies expire;
the mule paws the ground at daybreak,
the figures drift away: who can tell you where?*

This folksong comes from a country where singing is a fundamental part of life. The former Soviet state has had a devastating history politically, affecting the lives of citizens for decades. The rich tradition in folk music, however, has been an element that gives the tiny republic an elegant musical identity.

This arrangement exemplifies the simple beauty and grace of the melodic material layered in thirds with harmonically changing parallel fifths. It displays an aura that expresses the dark text about a boy who has seen his beloved girl in eternal sleep, and he cannot believe that she will not wake up. When he does finally succumb to the notion that she is gone, he wishes only to take his life to awake with her.

*Gula Meitīna līdz brokastīnu
Puisītis nemanīja.
Celies, meitīna, mana sirsnīna,
Vai tu vēl neizgulēji?*

*Gula Meitīna līdz vakarīnu,
Puisītis nemanīja.
Celies, meitīna, mana sirsnīna,
Vai tu vēl neizgulēji?*

*Guldīj' meitīnu iekšbalta zārka,
Puisītis neticēja.
Celies, meitīna, mana sirsnīna,
Vai tu vēl neizgulēji?*

*Jemiet zobēnu, cērtiet galvēnu,
Laidiet ir mani līdzī!
Celies, meitīna, mana sirsnīna,
Vai tu vēl neizgulēji?*

*The young girl slept until breakfast time,
The young boy, he didn't notice.
Get up, young maiden, my sweetheart,
Haven't you slept enough yet?*

*The young girl slept until supper time,
The young boy he didn't notice.
Get up, young maiden, my sweetheart,
Haven't you slept enough yet?*

*They laid the young maiden in a white coffin,
The young boy still didn't believe it.
Get up, young maiden, my sweetheart,
Haven't you slept enough yet?*

*Take sword and chop off my head,
Lay me down beside her!
Get up young maiden, my sweetheart,
Haven't you slept enough yet?*

My bonnie lass she smelleth (No. 1 from The Triumphs of Thusnelda)

P.D.Q. Bach

ed. with feeling by Professor Peter Schickele

Ever since 1953, Professor Peter Schickele of the University of Southern North Dakota at Hoople has maintained an exclusive expertise on the "last and least of the twenty-odd children of J.S. Bach, and certainly the oddest of the lot." Through Professor Schickele's subsequent discoveries over the last fifty years, it has slowly emerged that P.D.Q. Bach wrote extensively in every genre.

P.D.Q. Bach has regularly inflicted his efforts on choirs, including the *Liebeslieder Polkas*, the *Missa Hilarious*, and two dramatic oratorios, *The Seasonings* and *Oedipus Tex*. Despite better judgment, we offer the madrigal *My bonnie lass she smelleth*. The piece recalls the great Renaissance madrigal collections such as *The Triumphs of Oriana* (a series of English madrigals that pay homage to the Queen). The eighteenth-century nobleman Count Pointercount decided to commission a similar collection in honor of his wife, Thusnelda, "a singer who had recently triumphed over earthly cares by holding a high note so long that she died of asphyxiation, complicated by a lack of sufficient oxygen." Unfortunately, given that the madrigal was a genre that died out two centuries prior, the Count's efforts to commission a worthy composer were fruitless. He finally recruited P.D.Q. Bach, "a composer who was too dumb to know what was *au courant* and what was *passé*." P.D.Q. Bach composed two works for the collection, including *My bonnie lass she smelleth* and the equally repugnant *The Queen to me a royal pain doth give*. There were no other contributors to the collection. These madrigals were written during the final period of the composer's life, the Contrition Period, when P.D.Q. was trying to make amends for the previous twenty-nine years (the Soused Period) by writing in a style that seemed to him purer and more uplifting than the hybrid and downletting style of some of his earlier works, e.g., the *Serenade* and the *Gross Concerto*. The text evokes the same tastelessness as the music, and is thus attributed to the composer himself.

Notes taken in part from Professor Peter Schickele

*My bonnie lass she smelleth,
Making the flowers jealouth.
Fa la la (etc.)*

*My bonnie lass dismayeth
Me; all that she doth say ith;
Fa la la (etc.)*

*My bonnie lass she looketh like a jewel
And soundeth like a mule.
My bonnie lass she walketh like a doe
And talketh like a crow.
Fa la la (etc.)*

*My bonnie lass liketh to dance a lot;
She's Guinevere and I'm Sir Lancelot.
Fa la la (etc.)*

*My bonnie lass I need not flatter;
What she doth not have doth not
matter.
Oo la la (etc.)*

*My bonnie lass is so fine;
Oh, if she only were mine.
Fa la la (etc.)*

Selections by the Collegiate Chorale

O Vos Omnes (*Feria Sexta in Parasceve*)

Tomás Luis de Victoria

The music of Victoria is at the apex of the Renaissance tradition. A self-limitation to compose only sacred music in Latin, coupled with a relatively low compositional output compared to contemporaries Palestrina and Lassus, by no means hinder the acknowledgement of his remarkable skill. His polyphonic style achieves stark harmonic shifts, while his use of dissonance displays an ability to enhance the scope of the music in relation to the sacred text that it depicts.

The text source, prophet Jeremiah's account in Lamentations, centers around his despair for the people as he prophesies the destruction of Jerusalem due to their idolatry, despite the religious reformation of King Josiah and his own pleadings to repent. *O Vos Omnes* opens with a single tone, joined at the unison with another voice, then unfolds into a distant harmonic scope as the four-part texture weaves the mood around Jeremiah's lament. The undulation of musical lines illustrates the agony of the prophet's calling and clairvoyant knowledge. Upward motion in each part on the text *Attendite* cry out in despair as the prophet figuratively searches for a mortal partner in the void of his own understanding.

*O vos omnes qui transitis per viam:
attendite et videte
si est dolor sicut dolor meus.*

*O all ye that pass by the way,
attend and see if there be any
sorrow like unto my sorrow.*

Lamentations 1:12

Salve Regina

Vytautas Miškinis

Vytautas Miškinis is a Lithuanian composer and choral conductor. He teaches at the Lithuanian Academy of Music and Theatre Conservatory since becoming the choir director there in 1985. He adjudicates numerous choral competitions worldwide and is a popular choice as a clinician for various events. His work has awarded him many prestigious state and governmental prizes. He has written over 700 sacred and secular choral works. The University of Louisville Collegiate Chorale and Cardinal Singers have commissioned three works from him, and he dedicated his *Laudate pueri Dominum* to the Cardinal Singers in 2001.

His music has a modern feel utilizing harmonic language likened to that of popular music. *Salve Regina* begins with an earnest cry that becomes an ostinato with melody layered by the tenors until the texture is filled out by parallel fifths in the bass and a soprano countermelody. The ostinato moves to the soprano and tenor as the music aggressively reaches its height of aching for intervention. The mood then turns to admiration of Mary, and the concluding aleatoric section presents the mysterious beauty of the fruit of Mary, Jesus, in a semi-timeless state of musical existence.

Salve Regina, Mater Misericordiae:

Vita, dulcedo, et spes nostra, Salve!

Ad te clamamus, exsules filii Hevae.

*Ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.*

Eia ergo, Advocata nostra,

illos tuos misericordes oculos ad nos converte.

*Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium, ostende.*

O clemens, O pia, O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy;

our life, our sweetness, and our hope: Hail!

To thee we cry, poor banished children of Eve.

*To thee we send up our sighs, mourning and weeping
in this valley of tears.*

Hasten therefore, our Advocate,

and turn your merciful eyes toward us.

*And show us Jesus, the blessed fruit
of thy womb, after this exile.*

O clement, O loving, O sweet Virgin Mary.

Hallelujah (*The Mount of Olives*)

Ludwig Van Beethoven

The final chorus from Beethoven's only Oratorio comes from an interesting point in the life of the composer. He had just accepted a position at the Wiedener Theatre and was contracted to write an opera. The operatic project was put off in lieu of the forthcoming Third Symphony, the *Eroica*. This symphony is widely regarded as a turning point in musical history as the works of Beethoven began to express a sense of yearning and style that is believed to have sparked the beginning of the Romantic period. The first concert opportunity in the new appointment, however, was the oratorio written for the occasion. It was the first mark of Beethoven as a dramatic vocal composer in Vienna. It is in these years at Vienna where the onset of deafness and depression take root in his life. Joseph Kerman writes that, "In the same way Christ's 'cup of sorrow' in the oratorio of 1803 seems to have been linked in Beethoven's mind with his own affliction."

The oratorio is based upon the events of Christ at the garden of Gethsemane, prior to the trial and crucifixion. The original language of the work is German, from a libretto by Franz Xaver Huber, of which Beethoven was extremely critical. The final chorus, *Welten Singen*, is adapted as a Hallelujah setting in English and is the portrayal of a chorus of angels singing in praise of the concluding events on the mount.

Beethoven creates a regal quality in the flourishes of the broad introduction, while the chorus opening in homophony gratifies the uplifting nature of the finale of a work so encompassed by emotional turmoil. The praise is further developed by a fugue and imitative subjects followed by outbursts of joy and excitement in the final *presto* section as Beethoven hammers the tonic to its reconciliation.

Hallelujah unto God's Almighty Son.

Praise the Lord, ye bright angelic choirs in holy songs of joy.

Man, proclaim his grace and glory

Hallelujah unto God's Almighty Son

Praise the Lord in songs of joy

Sanctus (*Cantus Missae in E-flat major*)

Josef Gabriel Rheinberger

The transplanted organist from Liechtenstein saw abundant recognition after moving to Munich. He was awarded an honorary Doctorate from the University of Munich and was a member of the Berlin Royal Academy. A traditionalist in the truest sense, he enjoyed the progress of his students as much as personal distinction in his art form. The same rings true for his musical approach, rejecting the New German school with its current developments and idioms. Bach, Mozart, and Beethoven more heavily influence his works.

Rheinberger was steeped in the double choir tradition of German composers like Bach, Schütz, and Mendelssohn. The *Sanctus* from this mass for double choir is a reverent display of the "Holy" nature of the text. The initial onset is a heavenly descending motion exchanged between the women and men of both choirs. The shift to G major a

few bars later begins a penetrating course as voice parts of both choirs are layered into dominant seven chords that give way to an antiphonal exultation. The soaring lines of the soprano and interplay of the choirs culminate with a tenor fanfare commencing fluid waves in the bass and alto as the piece comes to a repose.

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Sì ch'io Vorrei Morire (Il quarto libro de madrigali)

Claudio Monteverdi

The great innovator Monteverdi had a profound influence on the development of music and helped pave the way from the Renaissance to the Baroque period. His effect on vocal music spans from opera to sacred and secular genres. This piece comes from the famous *Fourth Book of Madrigals*. This book of five-part madrigals along with the *Fifth Book of Madrigals* was the subject of a musical feud that has been played up over the years between him and G.M. Artusi. In general, Monteverdi would coin his defense with his new approach, *Seconda Prattica*, to be valued as much as the *Prima Prattica*.

The overwhelming character of the Italian style and emotional response to love present the beauty of Monteverdi's compositional skill in this genre. This piece demonstrates the agony of one separated from his lover. The first gesture is simply that death would be a better existence. The poetic display then swings to the reflective mood recounting all of the assets that relationship bestows. A sense of yearning is created by chains of suspensions building up each scale degree, and then descending in an opposing design of tension. Other Italian nuances are sputtered among the parts in a circular reasoning arriving again at the original gesture.

*Sì ch'io vorrei morire
ora ch'io bacio, Amore,
la bella bocca del mio amato core.
Ahi, cara e dolce lingua,
datemi tant'umore,
che di dolcezz'in questo sen m'estingua!
Ahi, vita mia, a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
Ahi bocca, ahi baci, ahi lingua, torn'a dire:*

*Yes, I would like to die,
now that I kiss, Love,
the beautiful mouth of my beloved.
Ah, dear and sweet tongue,
give me such a feeling
That from sweetness I expire on this breast!
Ah, my life, on this white bosom,
Oh, press me until I swoon!
Ah, mouth, ah kisses, ah tongue, I say again:*

Věniky (Brooms)

Feodosy Rubstov

Věniky is the blending of a Russian tongue twister with a traditional Russian folksong. The text of the tongue twister is nonsense and utilizes the rhyme on the ending sound "iki" and three words with the letters 'g' 'l' and 'r' all in different positions. The tempo marking on the score is *Allegro Giocoso* or "Fast Playful." It would seem that he enjoyed the whimsical nature of music despite his Soviet heritage as he wrote the first concerto for accordion in 1937.

Abide with Me

arr. Moses Hogan

Text: Henry Francis Lyte, text Music: William Henry Monk

The Scottish H.F. Lyte wrote the poem while struggling with tuberculosis; he only lived three weeks past its completion. The opening line alludes to Luke 24:29, "Abide with us: for it is toward evening, and the day is far spent."

Moses Hogan is well known throughout the world as a prolific arranger of Negro spirituals. These songs being a staple of American musical art were heavily influenced by the protestant hymnody brought by the European settlers. In this sense it is highly logical that the Anglican hymn be conceived in the style that Hogan was so experienced in arranging.

This arrangement was written for his alma mater, the Oberlin Conservatory of Music in Ohio, and was dedicated to his teacher Joseph Schwartz, piano professor, for a retirement gala in his honor.

The piece holds the depth of spiritual thought regarding an intimate relationship with God, by a prayer pleading him to "Abide." This gives great meaning as my personal beliefs are shared with an affinity for the beauty of this hymn and the aptitude Moses Hogan has for composition and arranging.

*Abide with me; fast falls the eventide;
The darkness deepens; Lord with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O abide with me
I need Thy presence every passing hour.
What but Thy grace can foil the tempter's power?
Who, like Thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.
O Thou who changest not, abide with me.
In life, in death, O Lord, abide with me. Amen*

Program notes by Nicholas D. Gray

Symphony of Psalms

Leonard Bernstein

Every summer the Cathedral of Chichester, in Sussex, England, joins choral forces with its neighbors, Winchester and Salisbury, to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist-composer of the early 17th Century, Thomas Weelkes.) For its 1965 Festival, the Very Reverend Walter Hussey, Dean of Chichester Cathedral, commissioned Leonard Bernstein to write these Psalms, which were completed on May 7, 1965. The world premiere took place on July 15, 1965, in Philharmonic Hall, New York, with the composer conducting the New York Philharmonic, with the Camerata Singers, Abraham Kaplan, conductor, and with John Bogart, alto. The first performance of the original version, as conceived by Mr. Bernstein for all-male choir, was heard on July 31, 1965, at Chichester Cathedral.

Jack Gottlieb

Chichester Psalms is an eclectic work featuring elements of American jazz, pop music, and musical theatre. Bernstein juxtaposes the use of lively rhythms and non-symmetric time signatures, highlighted by a battery of percussion instruments, with a relatively tame harmonic structure, his gift for writing a simple melody, and moments of remarkable serenity, creating a work of immense beauty and effect. The work is scored for boy solo, solo quartet, chorus, strings, three trumpets, three trombones, two harps, and a large percussion section. Bernstein chose texts in the original Hebrew language from psalms 108, 100, 23, 2, 131, and 133. Since its 1965 premiere, it has become one of Bernstein's most often-performed works. Tonight's presentation features the reduction for organ, harp, and percussion by Mr. Bernstein.

I

Psalm 108:2

*Urah, hanevel, v'chinar!
A-irah shahar!*

*Awake, psaltery and harp!
I will rouse the dawn!*

Psalm 100

*Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simcha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo'u sh'arav b'todah,
Hatseivotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Kit tov Adonai, l'olam has'do,
V'ad dor vador emunafo.*

*Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
and into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.*

Adonai ro'i, lo ehsar.
 Bin'ot deshe yarbitseini,
 Al mei m'nuhot y'nahaleini,
 Naf'shi y'shovev,
 Yan'heini b'ma'aglei tsedek,
 L'ma'an sh'mo.
 Gam ki eilech
 B'gei tsalmavet,
 Lo ira ra,
 Ki Atah imadi.
 Shiv't'cha umishan'techa
 Hemah y'nahamuni.
 Ta'aroch l'fanai shulchan
 Neged tsor'rai
 Dishanta vashemen roshi
 Cosi r'vayah.
 Ach tov vahesed
 Yird'funi kol y'mei hayai,
 V'shav'ti b'veit Adonai
 L'orech yamim.

Lamah rag'shu goyim
 Ul'unim yeh'gu rik?
 Yit'yats'vu malchei erets,
 V'roznim nos'du yahad
 Al Adonai v'al m'shiho.
 N'natkah et mos'roteimo,
 V'nashlichah mimenu avoteimo.
 Yoshev bashamayim
 Yis'hak, Adonai
 Yil'ag lamo!

Adonai, Adonai,
 Lo gavah libi,
 V'lo ramu einai,
 V'lo hilachti
 Big'dolot uv'niflaot
 Mimeni.
 Im lo shiviti
 V'domam'ti,
 Naf'shi k'gamul alei imo,
 Kagamul alai naf'shi.
 Yahel Yis'rael el Adonai
 Me'atah v'ad olam.

Hineh mah tov,
 Umah nayim,
 Shevit ahim
 Gam yahad.

The Lord is my shepherd, I shall not want.
 He maketh me to lie down in green pastures,
 He leadeth me beside the still waters,
 He restoreth my soul,
 He leadeth me in the paths of righteousness,
 for His names' sake.
 Yea, though I walk
 Through the valley of the shadow of death,
 I will fear no evil,
 for Thou art with me.
 Thy rod and Thy staff
 they comfort me.
 Thou preparest a table before me
 in the presence of mine enemies,
 Thou annointest my head with oil,
 My cup runneth over.
 Surely goodness and mercy
 shall follow me all the days of my life,
 and I will dwell in the house of the Lord
 forever.

Psalm 2:1-4

Why do the nations rage,
 and the people imagine a vain thing?
 The kings of the earth set themselves,
 and the rulers take counsel together
 against the Lord and against His annointed.
 Saying, let us break their bands asunder,
 and cast away their cords from us.
 He that sitteth in the heavens
 shall laugh, and the Lord
 shall have them in derision!

III

Psalm 131

Lord, Lord,
 my heart is not haughty,
 nor mine eyes lofty,
 neither do I exercise myself
 in great matters or in things
 too wonderful for me.
 Surely I have calmed
 and quieted myself,
 as a child that is weaned of his mother,
 my soul is even as a weaned child.
 Let Israel hope in the Lord
 from henceforth and forever.

Psalm 133:1

Behold how good,
 and how pleasant it is,
 for brethren to dwell
 together in unity.

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UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, conductor

featuring

Nicholas D. Gray, conductor

Student of Kent Hatteberg

COLLEGIATE CHORALE

Kent Hatteberg, conductor

featuring

Nicholas D. Gray, conductor

Student of Kent Hatteberg

and

CARDINAL SINGERS

Kent Hatteberg, conductor

GRADUATE CONDUCTING RECITAL

*This recital is presented in partial fulfillment
of the Master of Music degree*

Margaret Comstock Concert Hall

Sunday Evening

November 24, 2013

7:30 P.M.

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UNIVERSITY CHORUS

The heavens are telling the glory of God (*The Creation*) Franz Joseph Haydn
(1732-1809)

Isabella Brunton, *soprano* Andrew Wheaton, *tenor*
Ethan James McCollum, *bass*
Jung Hyun Ahn, *piano*

Ehre sei dir Christe (*St. Matthew Passion*) Heinrich Schütz
(1585-1672)

Zigeunerleben Robert Schumann
(1810-1856)

Sarah Tubbesing, *soprano* Andrew Wheaton, *tenor*
Nala Johnson, *soprano* Sam Soto, *tenor*
Erica Rust, *alto* Leland Wilbert, *bass*
Jung Hyun Ahn, *piano*

Gula Meitīna Traditional Latvian Folk Song, arr. Youth Choir "Balsis"

My bonnie lass she smelleth (*The Triumphs of Thusnelda*, No. 1) P.D.Q. Bach
(1807-1742?)
ed. Prof. Peter Schickele (b. 1935)
Richard Kikuchi, *rogue bass*

COLLEGIATE CHORALE

O Vos Omnes (*Feria Sexta in Parasceve*) Tomás Luis de Victoria
(1548-1611)

Salve Regina Vytautas Miškinis
(b. 1954)

Hallelujah (*The Mount of Olives*) Ludwig Van Beethoven
Jung Hyun Ahn, *piano* (1770-1827)

Sanctus (*Cantus Missae in E-flat major*) Josef Gabriel Rheinberger
(1839-1901)

Sì ch'io Vorrei Morire (*Il quarto libro de madrigali*) Claudio Monteverdi
(1567-1643)

Věňiki (Brooms) Feodosy Rubstov
(1904-1986)

Abide with Me William Henry Monk (1823-1889)
arr. Moses Hogan (1957-2003)

COLLEGIATE CHORALE

and

CARDINAL SINGERS

Chichester Psalms

I. Psalm 108:2, Psalm 100

II. Psalm 23, Psalm 2:1-4

III. Psalm 131, Psalm 133:1

Leonard Bernstein
(1918-1990)

Chase Dean, *boy soloist*

Sarah Tubbesing, *soprano*

Jung Hyun Ahn, *alto*

Ricky Lynn Case II, *tenor*

Nicholas D. Gray, *bass*

James Rightmyer, *organ*

Carol McClure, *harp*

Greg Byrne, *percussion*

Cardinal Singers

Kent Hatteberg, *director*

Soprano I

Haley De Witt

Erin Shina

Sarah Tubbesing*

Kelly Welding

Soprano 2

Won Joo Ahn*

Jessica Banet

Anna Rittenhouse

Elizabeth Smith

Emily Yocum

Tenor 1

Ricky Lynn Case II

Cody Martin

Sam Soto

Blake Wilson

Tenor 2

Kristofer Anderson

Seon Hwan Chu

Dylon Crain

Andrew Wheaton*

*graduate student

#UofL faculty

Alto I

Lauren Cannon

Megan Durham

Sara Kim

Bomi Lee#

Alto 2

Jung Hyun Ahn*

Chelsey Jackson

Ashley Kruth

Grace Robertson

Carlisle Schoner

Bass 1

Bradley Detro

Nicholas D. Gray*

Alex Kapp

Ethan James McCollum

Nick Peak

Bass 2

John Combs

Tyler Dippold

Reed Mills

Nick Pappé

Nathan Yothers

Collegiate Chorale

Kent Hatteberg, *director*

The he

Soprano I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing*+
Madison Whelan

Ehre s

Zigeur

Soprano II

Won Joo Ahn*
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Gula M

My bo

Tenor I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

O Vos

Salve l

Halleh

Tenor II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton*+

Sanctu

Si ch'i

Věnik

Abide

*graduate student
+section leader

Alto I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

Alto II

Jung Hyun Ahn*+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

Bass I

Caleb Coleman
Bradley Detto
Jon Gentry
Nicholas D. Gray*+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

Bass II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappe
Jesse Abraham Patrick

University Chorus

Bomi Lee, *director*

Jung Hyun Ahn, Nicholas D. Gray, Won Joo Ahn,
Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I

Laura Bower
Emmy Carter
Maria Franxman
Nala Kathleen Johnson
Jessica Kingery
Haley Massad
Emma Powers
Lucy Simpson
Ashley Sonne
Sarah Tubbesing*

Soprano II

Won Joo Ahn*
Ellen Akin
Isabella Henley-Brunton
Treneese Hughes
Danielle Kopp
Abby McCarthy
Colleen McDonald
A'Marie Rust
Cheyenne Shelby
Madeleine West

Tenor I

Foster Lucas
Cody Martin
Alex Poe
Sam Soto+

Tenor II

Timothy Blunk
Andrew Wheaton*
Stuart Wicke
Blake Wilson+

Alto I

Katie Alvey
Phoebe Bell
Bailey Carter
Johnna Day
Amelia Ehmling
Holly Hankin
Lydia McCracken
Sidney Moss
Katie Olsen
Erica Rust
Mollie Stephens
Rachel Vaughan
Mea Ward

Alto II

Jung Hyun Ahn*
Patricia M. Edison
Lillian Henry
Paige Harpring

Bass I

Jordan Bennett
Nicholas D. Gray*
Hardy Kikuchi
Ethan James McCollum
Jamie Monck
Ray Powell
Justin Sierkowski
Leland Wilbert

Bass II+

Johnny Flannigan
Nick Papp+

**graduate student*

+guest performer

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196

UNIVERSITY OF
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Sarah Kurtz, *flute*

(Student of Kathleen Karr)

with

Debbie Dierks, *piano*

Senior Recital

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

Tuesday Evening
November 26, 2013

8:30 p.m.

Comstock Concert Hall

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PROGRAM

Sonata No. 1 for Flute and Piano

Eric Ewazen

I. Allegro Leggiero

(b. 1954)

II. Andante Teneramente

III. Allegro Giocoso

Prelude et Scherzo pour Flûte et Piano

Henri Büsser

(1872-1973)

The Great Train Race

Ian Clarke

(b. 1964)

Le Merle Noir

Olivier Messaien

(1908-1992)

Hamburg Sonata, H. 550
(Flute Sonata in G Major)

Carl Philipp Emanuel Bach

(1714-1788)

Sonatine for Flute and Piano

Pierre Max Dubois

I. Allegro

(1930-1995)

II. Andante Nostalgico

III. Allegro Giocoso

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Lauren Roerig, *bassoon*

(Student of Matthew Karr)

with

Nick DeJarlais, *trumpet*
Erika Howard, *trumpet*
Tom Macaluso, *trombone*
Tyler Taylor, *horn*
Brett Lupi, *marimba*
John Combs, *piano*

Senior Recital

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PROGRAM

Partita in A Minor, BWV 1013 (c.1720-1725)

Johann Sebastian Bach

I. Allemande

(1685-1750)

II. Courante

Edited & realized by Matthew Karr

III. Sarabande

IV. Bourée Anglaise

Quintet No. 1 (1890)

Victor Ewald

I. Moderato

(1860-1935)

II. Adagio non troppo lento

III. Allegro moderato

Nick DeJarlais & Erika Howard, *trumpets*
Tom Macaluso, *trombone* Tyler Taylor, *horn*

Duo (Dance Song) for Bassoon and Marimba (1997)

Gordon Stout

(b. 1952)

Brett Lupi, *marimba*

INTERMISSION

Sonata for Bassoon and Piano (2004)

David Maslanka

I. Moderate

(b. 1943)

II. Moderate

III. Slow, then Moderate

IV. Fast

John Combs, *piano*

PROGRAM NOTES

Partita in A Minor, BWV 1013

Johann Sebastian Bach
(1685-1750)

Johann Sebastian Bach was one of the prolific German composers during the baroque era. A working musician throughout the country, Bach established many German baroque styles through his compositions, intricate counterpoint, and melodies. While his compositions can be heard in various forms of cantatas and partitas, some of his more recognizable compositions include his *Mass in B minor*, the *Brandenburg Concertos*, and his published piano etude book, *The Well-Tempered Clavier*.

Originally composed for solo flute, Bach's *Partita in A minor* consists of four movements, each representing various Baroque dance styles. The first dance introduced, the *allemande*, acts more like a prelude in this suite. Johann Mattheson, German composer and theorist of the baroque era, describes the *allemande* as "serious and well composed. Harmonious in an arpeggiated style, expressing satisfaction or amusement." Bach represents the "arpeggiated style" by introducing the main (arpeggiated) theme in the beginning of the movement. The recognizable theme is played throughout the movement, only altering in key. The material surrounding each statement of the theme takes the listener on a harmonic journey, that seems to take every possible turn available, but always lands back into the theme with grace. As a performer, I find playing this movement to be extremely satisfying. I enjoy the harmonies that Bach uses to really captivate the ear of the listener and performer.

The second movement is called the *courante*. Mattheson once stated that "the motion of the courante is chiefly characterized by the passion or mood of sweet expectation." The character of the second movement is vastly different than that of the first. The sweeps of sixteenth-note passages and the constant forward motion of the music really lighten the mood than of the more serious first movement. I feel that this movement is a moment to truly engage the audience in a light hearted conversation, whereas the first movement seemed to be a more introverted reflection that the performer shares.

The third movement of the partita is the *sarabande*. Contrasting to the movements surrounding it, somber, beautiful, and intimate lines are shared. On a personal note, I find this movement to have the most things to say than the other movements. While working on this movement, every time I would sit down to read it, I could always find new direction to a line, or new ways to interpret each sweet melodic statement.

The final movement of the suite is the *bourée anglaise*. In a quick duple meter, Bach once again states the main theme right off the bat in the beginning of the movement. I found characteristics of all of the previous movements to be represented in this final say. I could sense hints of the

second movement with the exciting sixteenth-note passages heard in the movement. The movement goes on a grand harmonic journey much like the first, and at the few points towards the end of the movement where Bach slows down the motion with an eight-note line shows glimpses of the third movement.

Matthew Karr is currently the principal bassoonist of the Louisville Orchestra, and has held the position for over 30 years. An experienced performer, Karr has performed in major cities such as Chicago, Houston, and traveled across the country playing in numerous performance festivals, including the Tanglewood and Marlboro Music Festivals and Interlochen Arts Camp. He has premiered works by Michael Daugherty (*Hell's Angels*) and Simon Brainbridge (*Ad Ora Incerta*). In what little free time he does have, Karr is also an avid cyclist, experienced furniture builder, and dedicated teacher at the University of Louisville.

Quintet No. 1

Victor Ewald
(1860-1935)

A Russian composer, Victor Ewald led a fulfilled life of productivity and musical mastery. He was born in St. Petersburg, and began his formal music training at the age of only twelve, when he enrolled in the St. Petersburg Conservatory. Here Ewald practiced composition, cello, cornet, piano, and horn. Although he received early music training, Ewald made his career as a very accomplished civil engineer, and later on in his life taught the subject at St. Petersburg. Throughout his career, he played music at any chance he could find, and became one of the most famous cellist of his time. Together with fellow musicians, Ewald was part of an elite group of musicians that made a significant contribution to the Russian national musical style, which included roots deep in folk-song. Ewald also had an impact on brass quintet music of his time. He was known to exemplify the sounds that could be created due to the developments made to the instruments during this time period.

His *Quintet No. 1 in Bb minor* is a wonderful composition that truly exemplifies the warm colors that can be produced by the sound of a brass quintet. The theme of the first movement is introduced unaccompanied in the tuba part (played on bassoon in this performance). The theme travels through the quintet, each musician getting the chance to express the warm colors of their horn. The second movement starts in the relative key of G-flat major, and once again expresses a warm and dark sound throughout the ensemble. Mid-way through the movement, tempo is drastically increased, compound meter is felt, and a minor tonality is introduced again. Throughout this section there is unsettling motion to the lines, but moves sweetly back

to G-flat major again, and concludes the movement. The last movement is in the parallel key of B-flat major, and melodic motifs of the first movement can be heard, this time in a sprightlier manner.

I was first introduced to the idea of brass quintet with bassoon acting as tuba during a recital for a student receiving his master's degree in conducting. The warm sound of the bassoon truly adds a unique undertone to the sounds of the brass, and enhances the overall color picture of this particular quintet.

Duo (Dance Song) for Bassoon and Marimba

Gordon Stout
(b. 1952)

Gordon Stout is the current professor of percussion at Ithaca College in Ithaca, New York. A very talented marimba player, Stout has made a unique career for himself composing for interesting instrument combinations, playing his own compositions and also supporting and performing the compositions of his colleagues. He describes this duo as "exciting and virtuosic for both performers." This composition is dedicated to Lee Goodhew, professor of bassoon at Ithaca College.

The piece begins at a slow tempo, with the bassoon expressing sweet melodic lines over the dark color of the marimba. As the piece continues, the tempo increases over time until the end. As the tempo quickens, the two lines of the bassoon and marimba seem to intertwine more and more intimately, dancing around and through each other, to create a truly unique color palate heard in the audience.

Sonata for Bassoon and Piano

David Maslanka
(b. 1943)

David Maslanka's music has gained an increasing amount of recognition over the past years, especially with his popular wind band music; including wind symphonies, a variety of chamber pieces, and concertos. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. After his years at Oberlin, he studied abroad for a year at the Mozarteum in Salzburg, Austria, and completed his schooling at Michigan State University, where he studied composition with H. Owen Reed. This composition for bassoon and piano was commissioned by, and is dedicated to the bassoonist, Per Hannevold.

His bassoon sonata consists of four movements, each taking you deeper and deeper into a journey within. The composer describes the first movement as "a kind of evocation. It is a call and response between statements of

a chorale melody and passionate outbursts from the bassoon and piano duo." The delivery of each outburst is in a "recitative-like" fashion, with the performers having the opportunity to explore and foreshadow the turmoil that is about to come. Maslanka describes the second movement as "progressively enters a deeper and deeper world of somber mediation." A beautiful, and very simple melody is introduced in the beginning of the movement. Maslanka utilizes the extreme high register of the bassoon to really capture a feeling of tension, pain, and longing. As the movement progress, the piano becomes increasingly intricate, with the bassoon singing above, calling out gut retching melodies. At the climax of the movement, both instruments enjoy a moment of resolution that goes as quickly as it comes, and leads to a quiet, reflective corner of sound. The third movement of the piece begins in an extreme contrasting style, producing tidbits of material that was heard earlier in the piece. The offsetting motion of the lines come together into a rather separate second half of the movement, where the piano intricately rumbles the sound under the bassoon, who is once again in the upper register of the horn. Maslanka creates a "glass-like" affect with the bassoon melody soaring above, reflecting and remembering on beautiful moments heard in the second movement. The fourth movement shoots off like a cannon, contrasting to all previous movements not only in tempo, but in style and mood. The obvious fast tempo is something that has yet to be heard, and Maslanka captures this new "sweeping and jolly virtuoso blitz for both players." While a majority of the movement seems to be on the trend of a happy, wild adventure, the players seem to dig themselves into a hole of darkness unlike anything heard thus far in the piece. The movement is fast, full of sound, and takes you on an exhausting journey through twists and winds of sixteenth-note runs, until the final beats of the entire sonata, where he concludes everything with a simple and sweet thought.

SOM
2013
199

Oboe Studio Chamber Recital
Tuesday, December 3, 2013 8:30 p.m.
Bird Hall

Sheep May Safely Graze

Johann Sebastian Bach
(1685 - 1750)

James Hardaway, Hagan Zoellers, oboe
Lindsay Foster, English horn, Paul Tromba, bassoon

Trio in C Major
I. Allegro

Ludwig van Beethoven
(1770 - 1827)

Teil Buck, Scott Sams, oboe
Erin Elliott, English horn

Shepherds of Provence
II. Call at Dawn

Eugene Bozza
(1905 - 1991)

Scott Sams, oboe
Hagan Zoellers, English horn

Le nozze di Figaro
"non piu andrai"

Wolfgang Amadeus Mozart
(1756-1791)

Ben Williams, Mitchell Rollins

Chorale Prelude No. 8
"Lo, How A Rose E'er Blooming"

Johannes Brahms
(1833 - 1897)

Lindsay Foster, Mitchell Rollins, oboe
Teil Buck, Scott Sams, English horn

Three Jazz Etudes
I. Rumba
II. Blues
III. Rag

Graham Powning
(1949)

Lindsay Foster, James Hardaway, oboe
Teil Buck, English horn

Tamboo Bamboo: The Bimini Variations

Phil Popham

University of Louisville Oboe Studio

SOM
2013
216

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, December 5, 2013

CONVOCATION

3:00 p.m.

Bird Recital Hall

PROGRAM

Aria from Cantata No. 77

J.S. Bach
(1685-1750)
arr. Robert Nagel

Rachel Hibser, *trumpet*
(student of Michael Tunnell)
Debbie Dierks, *piano*

Chocolates

III. Triple Mocha Indulgence

James Grant
(b. 1954)

Paul Tromba, *bassoon*
(student of Matthew Karr)
John Combs, *piano*

Concertino da Camera

I. Allegro con moto

Jacques Ibert
(1890-1962)

Nick Burke, *alto saxophone*
(student of Adam McCord)
Ethan McCollum, *piano*

Le Coucou

Louis-Claude Daquin
(1694-1772)

Roseanna Shafer, *harp*
(student of Carol McClure)

UNIVERSITY OF LOUISVILLE®

SCHOOL OF MUSIC

Thursday, December 5, 2013
3:00 p.m.
Room 267

CONVOCATION

PROGRAM

Pavan #1

Luis Milan
(1500-1561)

Justin Sierkowski, *guitar*
(student of Stephen Mattingly)

Partita in A Minor
III. Sarabande

J.S. Bach
(1685-1750)

Michelle Schapmire, *flute*
(student of Kathleen Karr)

Sonatina
II. Lento
III. Rondo

Lennox Berkeley
(1903-1989)

Alberto Abril, *guitar*
(student of Stephen Mattingly)

Sonata in A Minor
I. Poco Adagio

C.P.E. Bach
(1714-1788)

Carrie Ellis, *flute*
(student of Kathleen Karr)

Torija

Federico Moreno-Torroba
(1891-1982)

Jordan Bennett, *guitar*
(student of Stephen Mattingly)

Fantasy in A Minor

I. Grave

II. Vivace

III. Adagio

IV. Allegro

G.P. Telemann
(1681-1767)

Hannah Pope, *flute*
(student of Kathleen Karr)

SOM
2013
203

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Guitar Studio

Students of Dr. Stephen Mattingly

Monday Evening

December 9, 2013

8:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

Torija

Federico Moreno Torroba
(1891-1982)

Jordan Bennett

Etude, No. 1

Leo Brouwer
(b. 1939)

Ray Powell

Pavane, No. 1

Luis Milán
(1500-1561)

Justin Sierkowski

Montemayor

Federico Moreno Torroba
(1891-1982)

Emily Rhodes

Arietta e varie

Joseph Küffner
(1776-1856)

Stuart Wicke

All in Twilight

Toru Takmitsu
(1933-1996)

Timothy Blunk

Fandango

Joaquín Rodrigo
(1901-1999)

Alex Edwards

INTERMISSION

Variations on a Theme by Mozart, Op. 9

Fernando Sor
(1778-1839)

Jamie Monck

Etude, No. 2

Heitor Villa-Lobos
(1887-1959)

Las Abejas

Agustín Barrios Mangoré
(1885-1944)

Parker Scinta

Etude, No. 7

Heitor Villa-Lobos
(1887-1959)

Valses poéticos

Enrique Granados
(1867-1916)

VI. Allegretto

VII. Quasi ad libitum

VIII. Presto

Alberto Abril

Prelude and Fugue, BWV 998

Johann Sebastian Bach
(1685-1750)

Michael Kagan

Variations on a theme of Sor, Op. 15

Miguel Llobet
(1878-1938)

Christopher Roseland

SoM
2013
204

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

In a Christmas Mood

University Jazz Ensemble I

John La Barbera, *Director*

featuring the

Ladies for Liberty

with

Dan Weeks & Chad Sloan

Cosponsored by the Louisville Jazz Society

Tuesday Evening

December 17, 2013

8:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Thank you.

PERSONNEL

Jazz Ensemble I

John La Barbera, *director*

Dan Weeks, *tenor*

Chad Sloan, *baritone*

SAXOPHONES

Ashley Miller, *alto*

Dylon Jones, *alto*

Thiago Fernandes, *tenor*

Jon Driver, *tenor*

Lucas Miller, *baritone*

LADIES FOR LIBERTY

Wanda Martin

Angie Glotzbach

Jeanette Kays

TRUMPETS

Arabo Bey

Nick De Jarlais

Clay Parler

Nick Kaizer

TROMBONES

Mike Smith

Ethan Evans

Sebastian Van Horn

Michael Tignor

RHYTHM

Will Wilder, *guitar*

Diego Lyra, *piano*

Marie Knueven, *bass*

Elias Weidman, *drums*

PROGRAM

PROGRAM WILL INCLUDE SELECTIONS FROM THE FOLLOWING LIST

Sleigh Ride

Jingle Bells

Yuletide Medley 1

(Oh Holy Night - Joy To The World - Oh Little Town - Deck The Halls)

Yuletide Medley 2

(Oh Christmas Tree - It Came Upon A Midnight Clear - We Three Kings - What Child Is This)

Christmas Song

White Christmas

Rudolph

Silver bells

In The Christmas Mood

Silent Night

Merry Little Christmas

Frosty The Snowman

Santa Claus Is Coming To Town

It Came Upon A Midnight Clear

I'll Be Home For Christmas

Home For The Holidays

Let It Snow

Winter Wonderland

In The Mood

String of Pearls

Moonlight Serenade

Pennsylvania 6-5000

Near You

Boogie Woogie Bugle Boy

In Apple Blossom Time

Oh, Johnny Oh

Bei Mir Bist Du Schon

Don't Sit Under The Apple Tree

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Combo:

Marty Kasdan

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CONCERT

1:30PM Thursday, December 19, 2013 – Ballroom W375E

Louisville Concert Band

Louisville, Kentucky

Frederick Speck, conductor



Frederick Speck
Conductor



Brad Rogers
Director of Bands
Oldham County
High School and
Oldham County Community Band



Frank Ticheli
Professor of Composition
University of
Southern California



Nan Moore
Director of Bands
Male Traditional
High School
and Louisville Winds

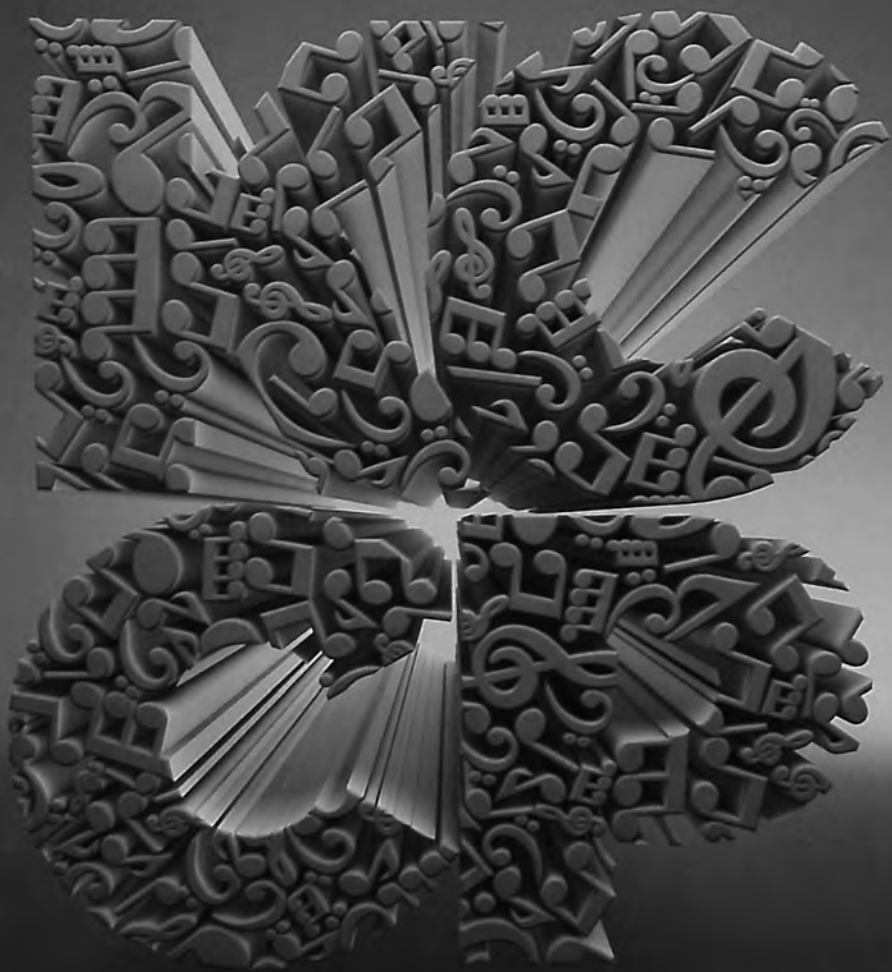


Acton Ostling, Jr.
Director of Bands Emeritus
University of Louisville



SFC Jason D. Ham
United States
Military Academy Band
West Point, New York

Title	Composer/Arranger	Publisher/Distributor	Year	Grade	Time
Yankee Doodle	Morton Gould/Philip J. Lang	EMI/G. Schirmer (Rental)	1945	5	2:30
Swing Low, Sweet Chariot	Steve Rouse	Manhattan Beach Music	2001	3	4:15
Danceries (Set II)	Kenneth Hesketh	Faber/Alfred Music	2011	6	15:25
I. <i>Jennie's Bawbee</i>					(3:30)
IV. <i>Peascod's Galliarda</i>					(4:50)
Cakewalk	Hershy Kay/Robert Longfield	Boosey & Hawkes/Hal Leonard Corporation	2013	4	3:30
<i>Brad Rogers, conductor</i>					
Korean Folksongs from Jeju Island	Frank Ticheli	Manhattan Beach Music	2013	4	10:25
I. <i>Country Song (Iyahong)</i>					(3:50)
III. <i>Celebration on Halla Mountain (Nuhyoung Nahyoung)</i>					(3:15)
<i>Frank Ticheli, conductor</i>					
Songs of Old Kentucky	Brant Karrick	Alfred Music	2007	3	6:00
I. <i>John Riley (with Wayfaring Stranger)</i>					(4:00)
<i>Acton Ostling, Jr., conductor</i>					
<i>Très Moutarde</i> (Too Much Mustard)	Cecil Macklin/Nicholas J. Contorno	Daehn Publications	2013	3	2:00
<i>Nan Moore, conductor</i>					
The Chimes of Liberty	Edwin Franko Goldman/Loras Schissel	C. L. Barnhouse Company	1998	3	3:20
Scherzo	Edwin Franko Goldman	Out of Print	1954	3/6	4:40
<i>SFC Jason D. Ham, euphonium</i>					
Symphony No. 1	Vasily Kalinnikov/Glenn Cliffe Bainum/	MusicWorks/Hal Leonard Corporation	2013	5	37:45
IV. <i>Finale</i>	Christopher Heidenreich				(8:00)
<i>Solo una volta!</i> (Only Once!) March	Yasuhide Ito	ITO Music/Bravo Music	2013	3	1:30



KENTUCKY CENTER



CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 Ludwig van Beethoven
Rainwaves Joan Tower

INTERMISSION

Liebeslieder Waltzes Johannes Brahms

Sunday, October 20th at 3 PM

Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 Wolfgang Amadeus Mozart

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" Wolfgang Amadeus Mozart

INTERMISSION

Quartet for the End of Time Olivier Messaien

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs Camille Saint-Saens

Trio for Oboe, Clarinet & Viola Randall Thompson

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure

Sunday, September 15th at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Piano Trio in C Minor, op. 3, no. 1 L. Van Beethoven
(1770 – 1827)

- I. Allegro con brio
- II. Andante cantabile con Variazioni
- III. Minuetto. Quasi Allegro
- IV. Finale. Prestissimo

Peter McHugh, *violin* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Rain Waves Joan Tower
(b. 1938)

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Joanna Goldstein, *piano*

INTERMISSION

Liebeslieder Waltzes Johannes Brahms
(1833 – 1897)

- 1. Rede, Mädchen, allzu liebes
- 2. Am Gesteine rauscht die Flut
- 3. O die Frauen, o die Frauen
- 4. Wie des Abends schöne Röte
- 5. Die grüne Hopfenranke
- 6. Ein kleiner, hübscher Vogel nahm den Flug
- 7. Wohl schön bewandt was es
- 8. Wenn so lind dein Auge mir
- 9. Am Donaustrande, da steht ein Haus
- 10. O wie sanft die Quelle sich

11. Nein, es is nicht auszukommen
12. Schlosser auf! und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht, dort aussen
18. Es bebet das Gesträuche

Edith Davis Tidwell, *soprano* Rebekah Bortz, *mezzo-soprano*
Daniel Weeks, *tenor* Chad Sloan, *baritone*
Joanna Goldstein and Jeffrey Jamner, *pianos*

Sunday, October 20th at 3 PM
Stem Concert Hall, Ogle Center
Indiana University Southeast

PROGRAM

Serenade for Winds in Eb, K. 375 W.A. Mozart
(1756 – 1791)

- I. Allegro maestoso
- II. Menuetto
- III. Adagio
- IV. Menuetto
- V. Allegro

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Petrea Warneck, *oboe* Marilyn Nije, *clarinet*
Matthew Karr, *bassoon* David Bryant, *bassoon*
Bruce Heim, *horn*
Steven Causey, *horn*

INTERMISSION

Piano Quintet in A Major, Op. 81 Antonin Dvorak
(1841 – 1904)

- I. Allegro, ma non tanto
- II. Dumka: Andante con moto
- III. Scherzo (Furiant): Molto vivace
- IV. Finale: Allegro

Peter McHugh, *violin* Robert Simonds, *violin*
Jonathan Mueller, *viola* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Sunday, February 2nd at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Trio in Eb, K. 498 "Kegelstatt"

W.A. Mozart
(1756 – 1791)

- I. Andante
- II. Menuetto
- III. Rondo. Allegretto

Dallas Tidwell, *clarinet* Jonathan Mueller, *viola*
Joanna Goldstein, *piano*

INTERMISSION

Quartet for the End of Time

Olivier Messaien
(1908 – 1992)

- I. Liturgie de cristal
- II. Vocalise, pour l'Ange qui annonce la fin du Temps
- III. Abîme de oiseaux
- IV. Intermède
- V. Louange à l'Éternité de Jésus
- VI. Danse de la fureur, pour les sept trompettes
- VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
- VIII. Louange à l'Immortalité de Jésus

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

Sunday, April 13th at 5:30 PM
Audubon Room
Locust Grove

PROGRAM

Caprice on Danish & Russian Airs Camille Saint-Saens
(1835 – 1921)

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Joanna Goldstein, *piano*

Suite for Oboe, Clarinet, and Viola Randall Thompson
(1899 – 1984)

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Meghan Casper, *viola*

INTERMISSION

Piano Quartet in C Minor, Op. 15 Gabriel Faure
(1845 – 1924)

- I. Allegro molto Moderato
- II. Scherzo (Allegro vivo)
- III. Adagio
- IV. Allegro molto

Peter McHugh, *violin* Meghan Casper, *viola*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall at the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz (*mezzo soprano*) received her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentckky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant (*bassoon*) currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper (*viola*) received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey (*horn*) is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America. Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein (*piano*) Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim (*horn*) is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner (*piano*) Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr (*bassoon*) Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonica UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr (*flute*) has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh (*violin*) After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller (*viola*) Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije (*clarinet*) graduated from Indiana University with a Bachelor of Music Education, a Master's degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterse from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Minería.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo (*cello*) Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic (*oboe*) Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler (*program commentary*) Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds (*violin*) Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan (baritone) American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdócimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitled, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell (*clarinet*) Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hiroasaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell (*soprano*) has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Traviatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck (*oboe*) performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast—most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks (*tenor*) is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Così fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at universities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

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